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FLORENCE, BIBLIOTECA DEL CONSERVATORIO DI MUSICA LUIGI CHERUBINI, MANUSCRIPT BASEVI 2439: CRITICAL EDITION AND COMMENTARY

VOLUME II

MUSICAL SUPPLEMENT

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

by

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Denton, Texas

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[1]This composition is ascribed to Ghiselin in Petrucci, *Motetti A*, and St. Gall 463.

PART I

TRANSCRIPTIONS

1. Ave (Maria) Gracia plena

f. O'-l

Anon.

A- ve (Ma- ri- - a)

Gra- - - ci- a

Gra- ci- a

Gra- ci- a

Gra- ci- a

Gra- - ci a

ple- - - na Do- - -

ple- na Do-

ple- - - - - - - - - na Do-

ple- na Do-

ple- - - - - - - - - na Do- - -

- - mi- nus te- cum be- - - -

mi- nus te- cum be- - - -

- - mi- - - - nus te- - - cum be-

mi- nus te- cum be-

- - mi- nus te- cum be- - - -

15

- - ne- - - - di- cta tu In

ne- di- cta tu In

ne- di- - - - - - - cta tu In

ne- di- cta tu In

ne- di- cta tu In

20

mu- li- mu- e- ri-

mu- li- e- ri- bus

mu- li- e- ri-

mu- li- e- ri- bus

mu- - - - - li- - - - - - - - - e- - -

25

- - bus Al- - - - le

Al- le- lu- ia.

bus Al- - - - - - - - - le-

Al- le- - - - - - - - lu-

- - - - ri- - - - - - bus Al-

30

- - lu- - - - - - ia.

lu- - - - - - - - ia.

ia.

le- lu- ia.

2. Mon seul plaisir

ff. 1'-3

5 Nino le petit

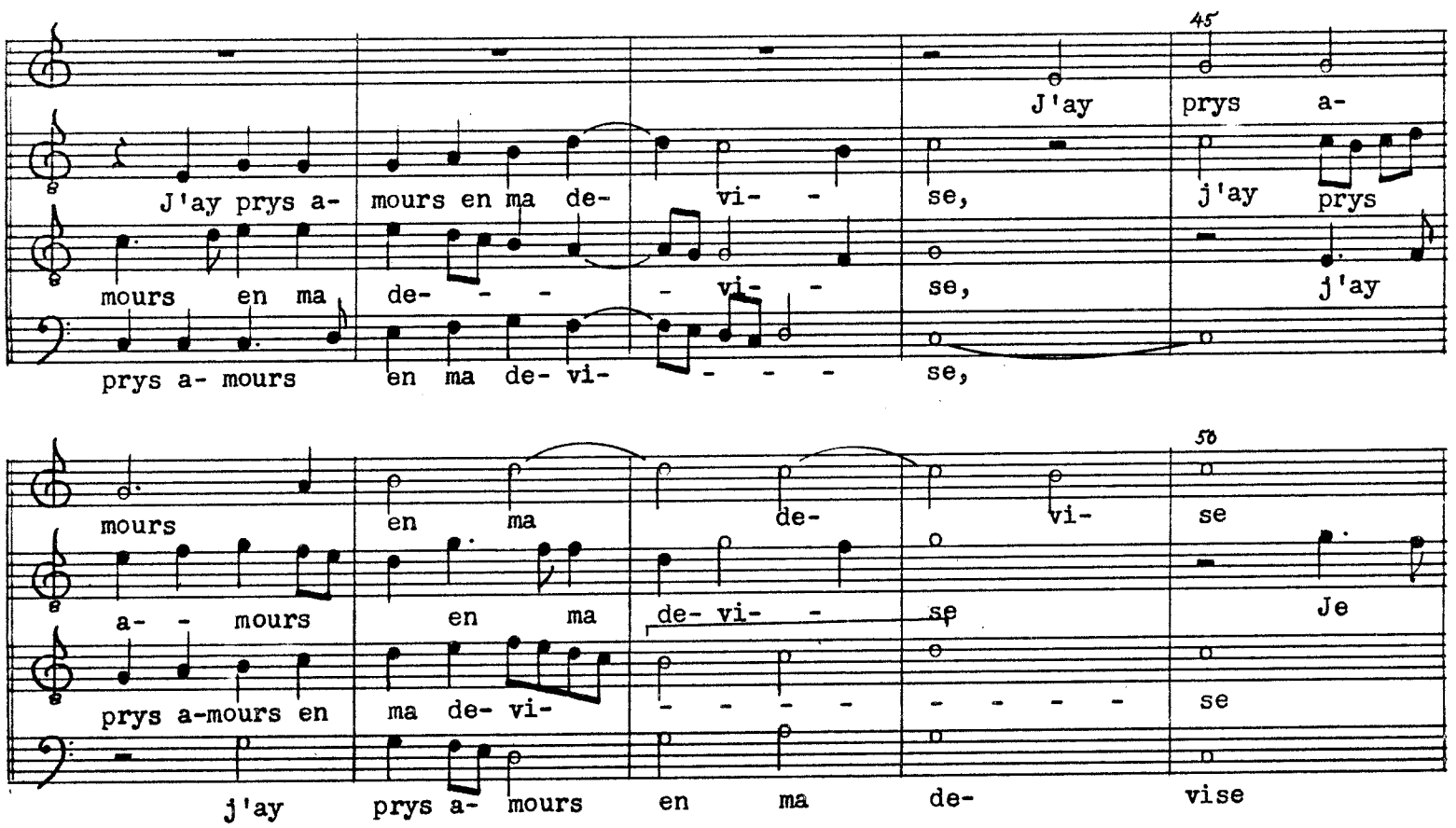
Mon seul plaisir, mon seul plaisir, ma doul- ce joy- - - -

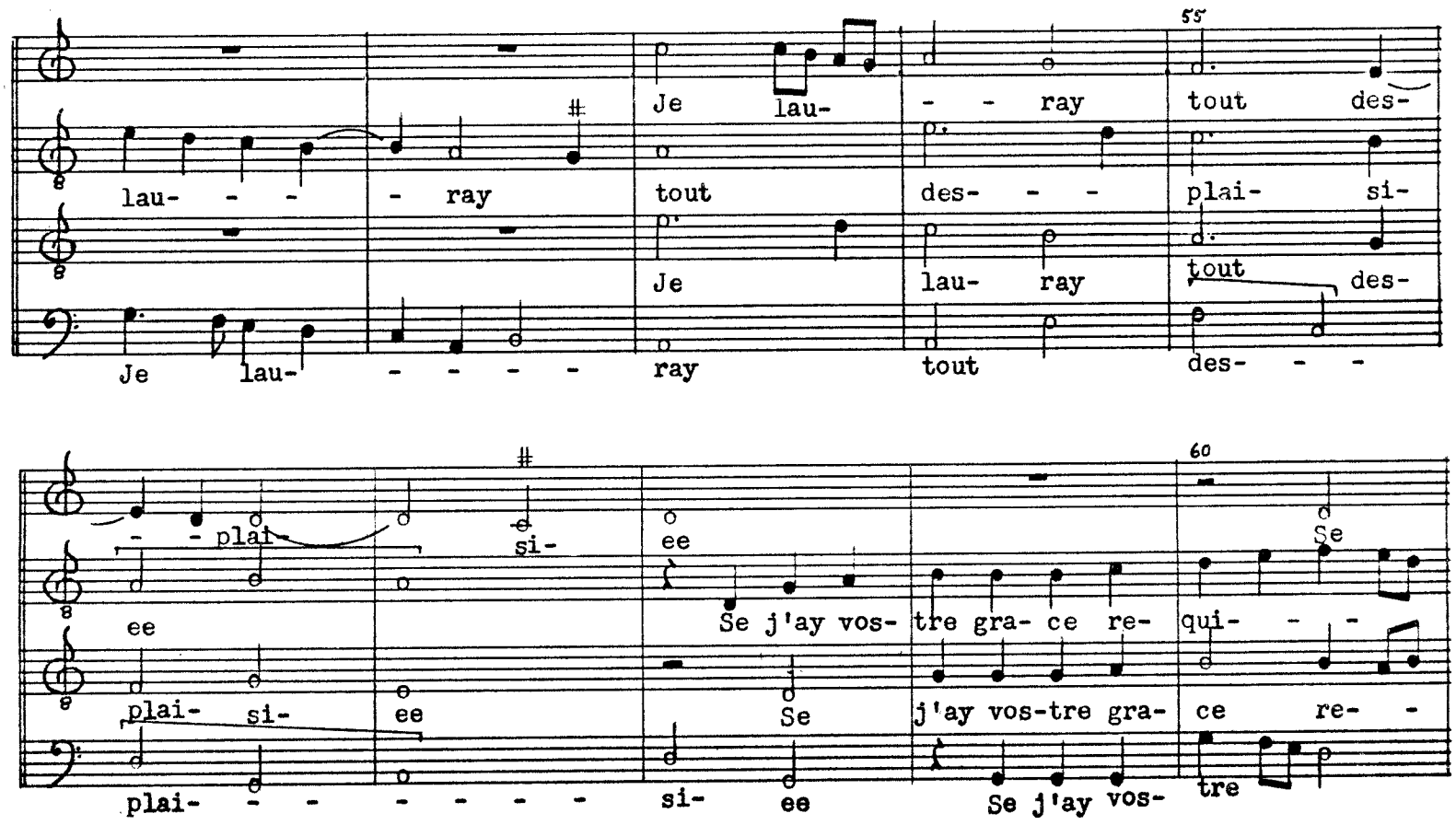
ne sçay quel pro- poz te- nir
pro- - - - poz te- - - - - - - - - - - -
(je ne sçay quel pro-poz te- nir)
(je ne sçay quel pro- poz te- nir)

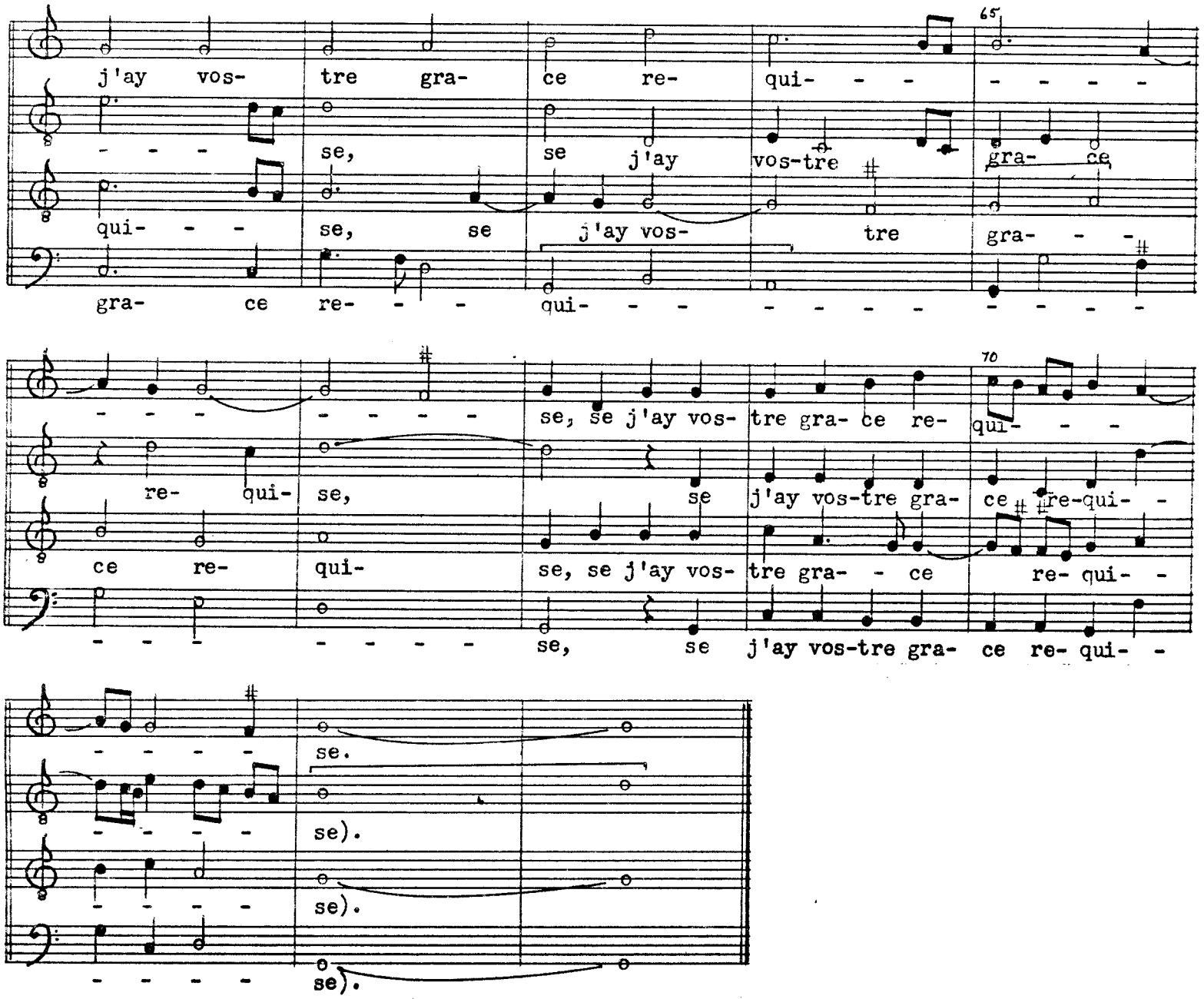
- - nir)
Mieulx ne me pour- roit
Mieulx ne me pour- roit (ad- -

(ad- ve- nir,
Mieulx ne me pour- roit
ve- - - - - - - - nir,
Mieulx ne me
mieulx
pour- roit
mieulx

pour- roit
ne me
(ad- -
ne me
3(ad-
pour- roit
ve- - -
pour-roit
ve-
ad- - ve-
ad- - ve-
nir)
nir
nir
nir
J'ay prys a-
J'ay


J'ay prys a- mours en ma de- vi- - se,
mours en ma de- - - - vi- - se,
prys a- mours en ma de- vi- - - - - se,
J'ay prys a- j'ay prys j'ay se,
45
mours en ma de- vi- se
a- - mours en ma de- vi- - se
prys a-mours en ma de- vi- - - - - - se
j'ay prys a- mours en ma de- vise
Je
50


Je lau- - - - - ray tout des- plai- si-
lau- - - - ray tout des- - - plai- si-
Je lau- ray tout des- tout des-
Je lau- - - ray tout des- - -
55
- - plai- si- ee
ee Se j'ay vos- tre gra- ce re- qui- - -
plai- si- ee Se j'ay vos-tre gra- ce re- -
plai- - - - - - - si- ee Se j'ay vos- tre
Se
60



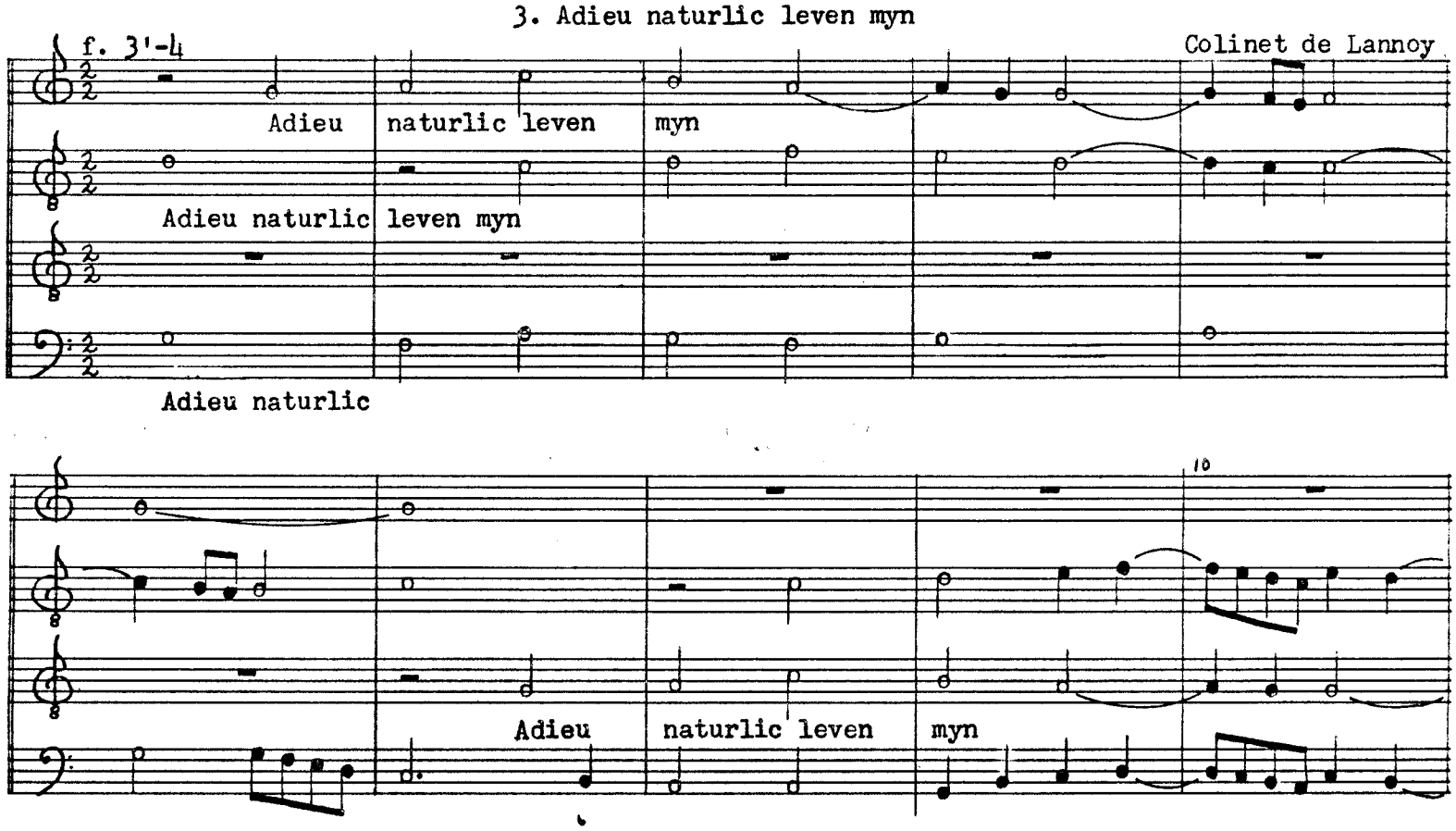
Mon seul plaisir ma doulce ioye
Je ne scay quel plaisir tenir
Se aulcun peu desperance iauoye
Une foys deuant que mourir
Se aulcun bien me peult advenir
Jay prins amours a ma deuise
Je languiray triste et pensif
Se ie nay vostre amour exquise

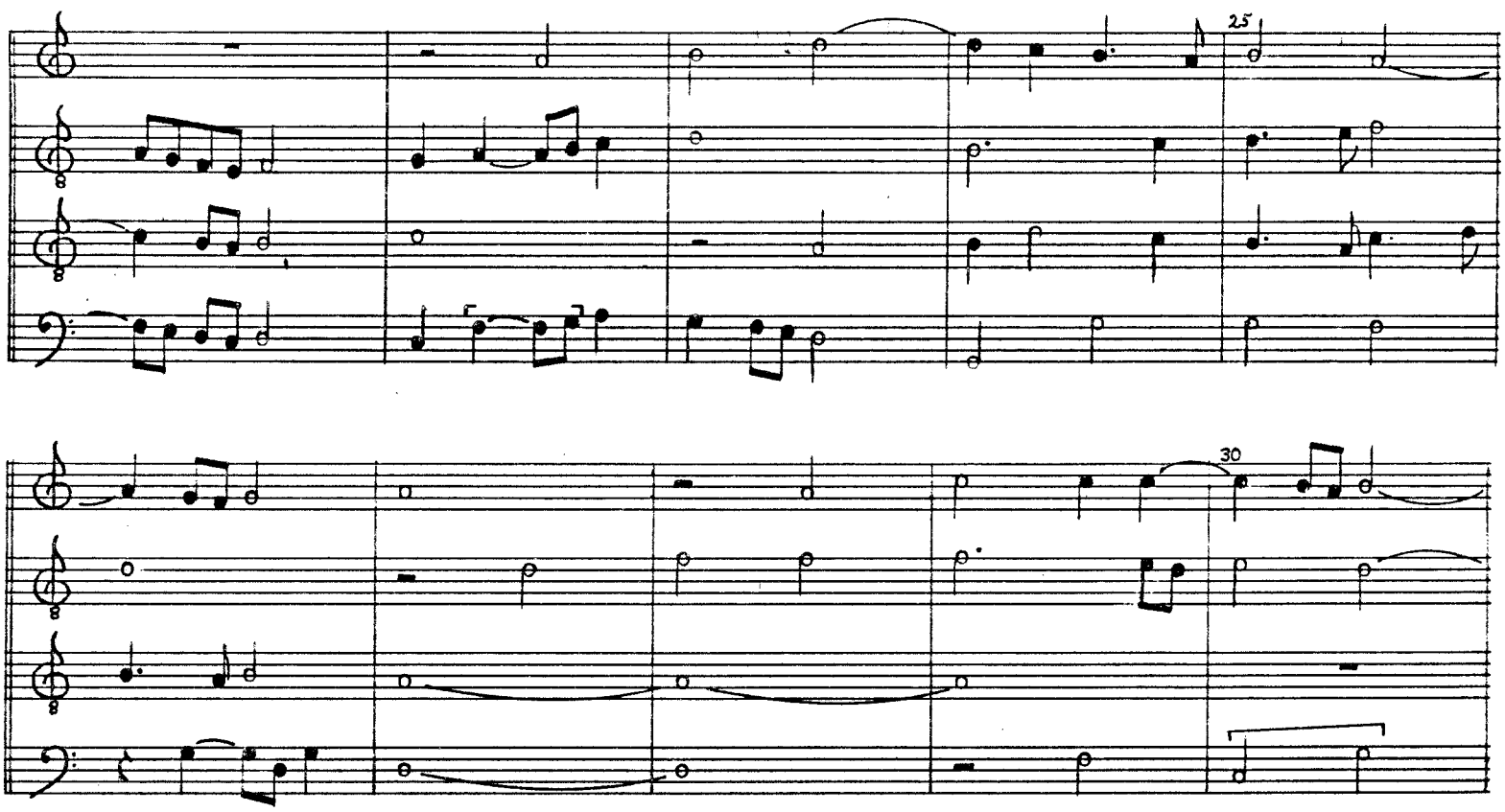
Princesse damour excellente
Pour le regard de voz beaulx yeulx
Jay mis mon cueur en mon entente
A vous seruir de cueur ioyeulx
Belle nauray ie iamays mieulx
Ma bouche rit et mon cueur pleure
Venez ouyr vrays amoureulx
La tristesse ou ie demeure

Comme femme desconfortee
Sans auoir nul espoir disant amy
Terriblement suis fortunee
Je nay bon iour ne demy
Mon pere ma donne mary
Bien doys mauldire la iournee
Rossignolet du boys ioly
Puis que ie suis mariee

En vng vert pre
Voulentiers parleroye a luy
En aulcun lieu ou ie diroye
Je nay bon iour ne demy
Lung iour bon lautre en soucy
Je suis de si trescourt tenue
Que en tous lieux la ou ie suis
Le souuenir de vous me tue.

3. Adieu naturlic leven myn

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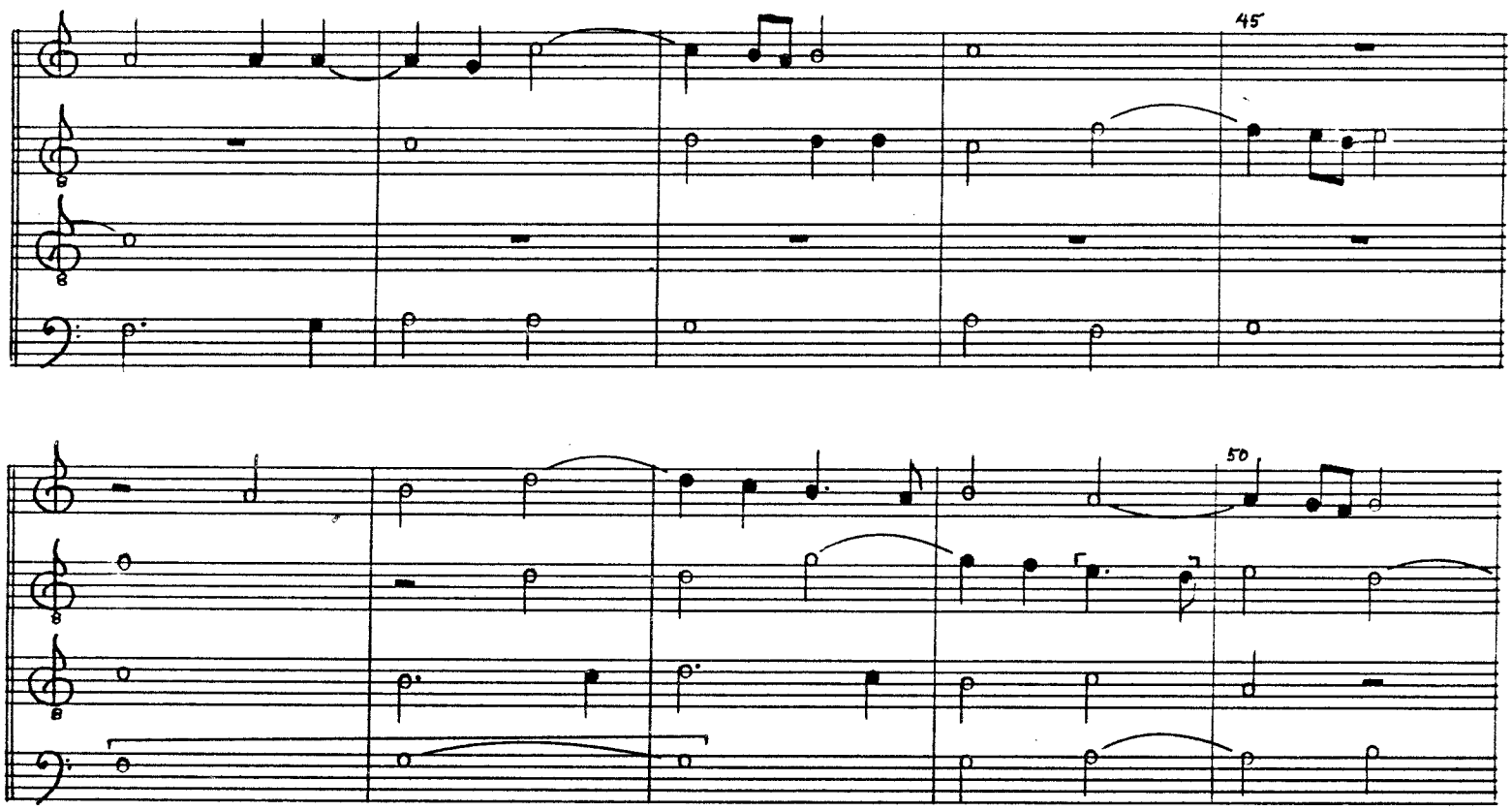
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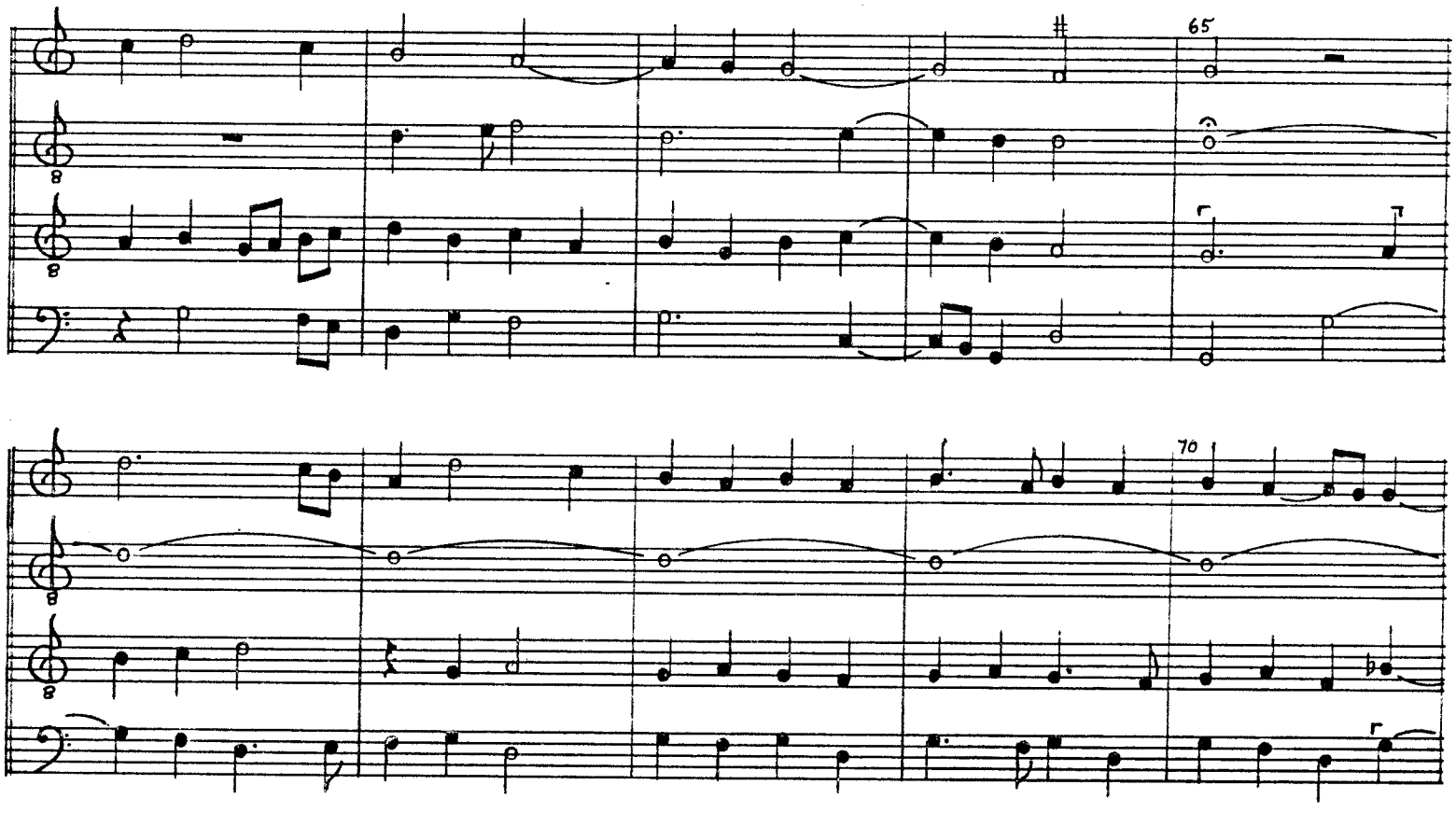
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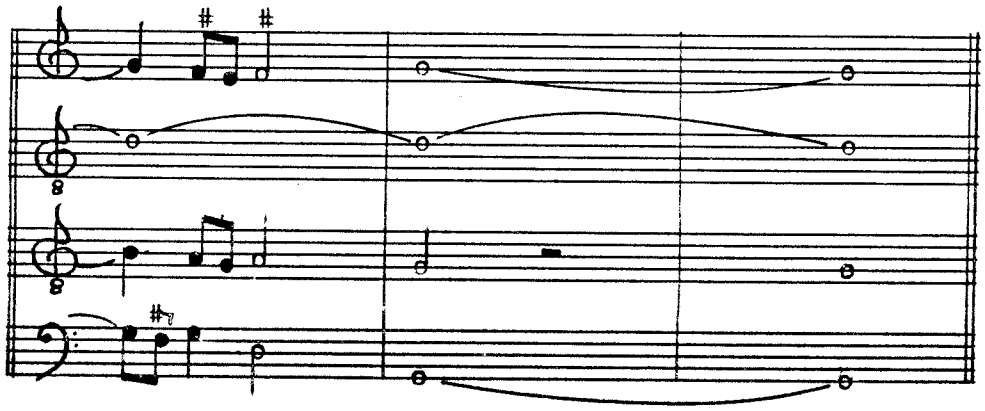
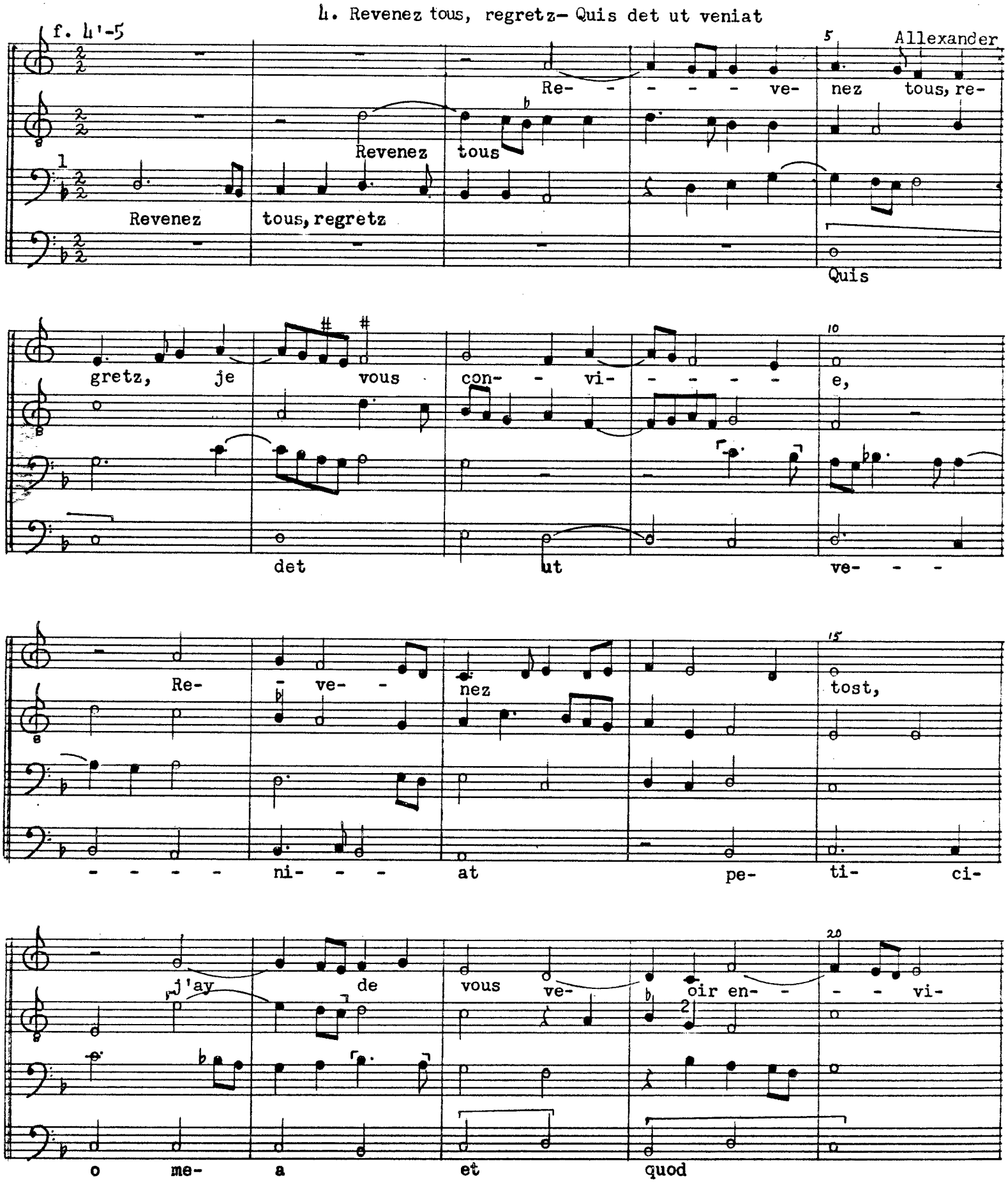
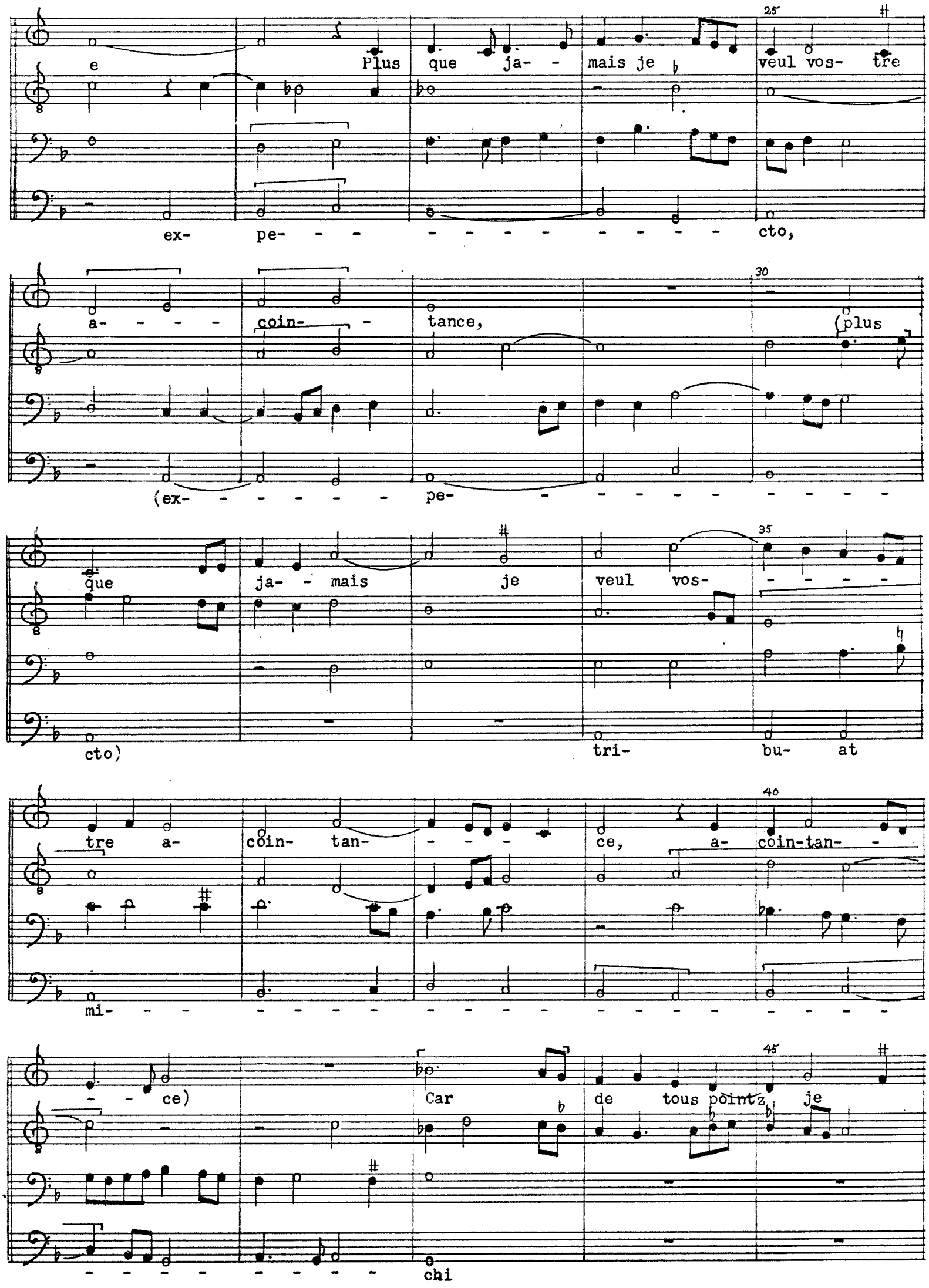
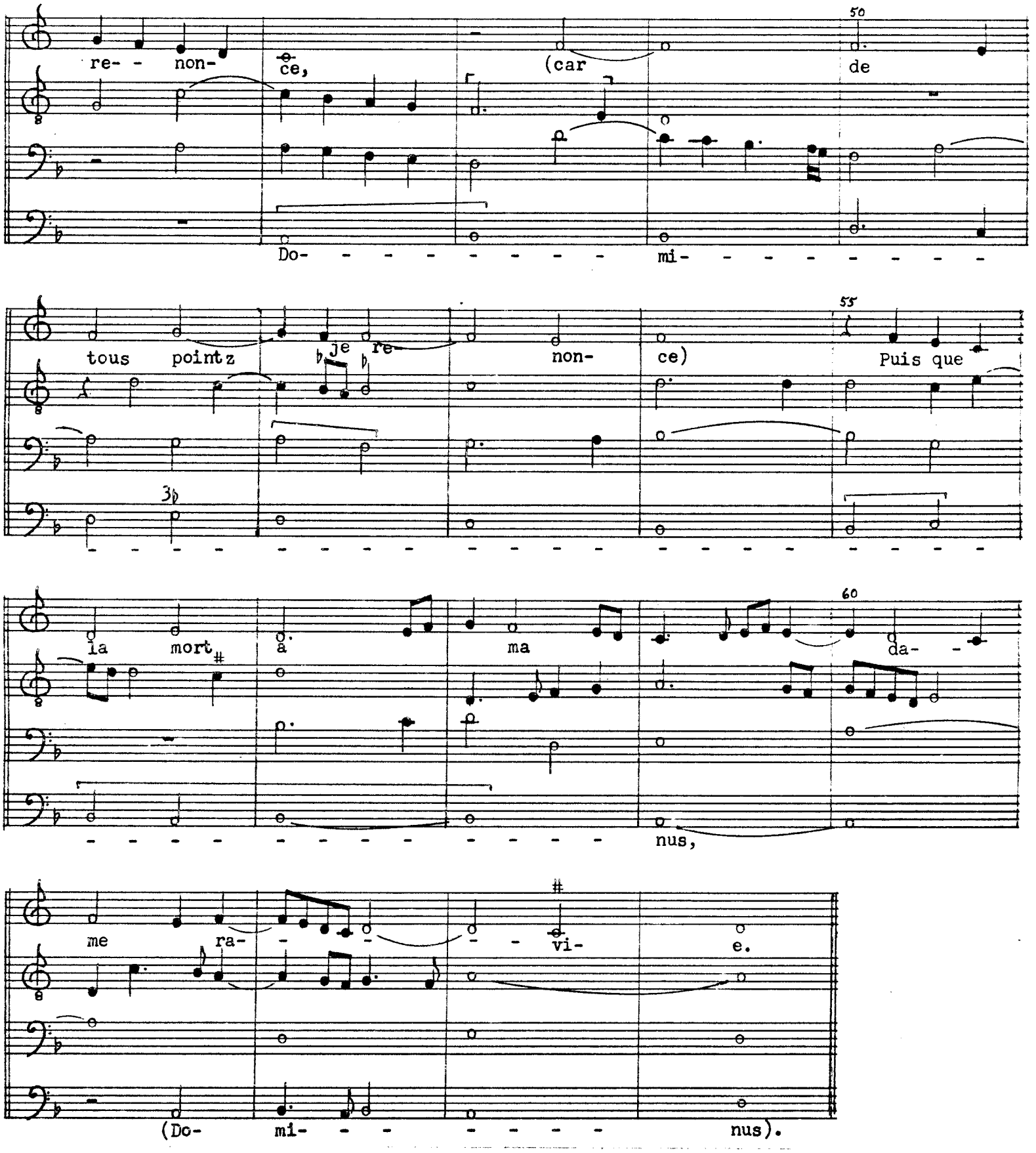


4. Revenez tous, regretz- Quis det ut veniat



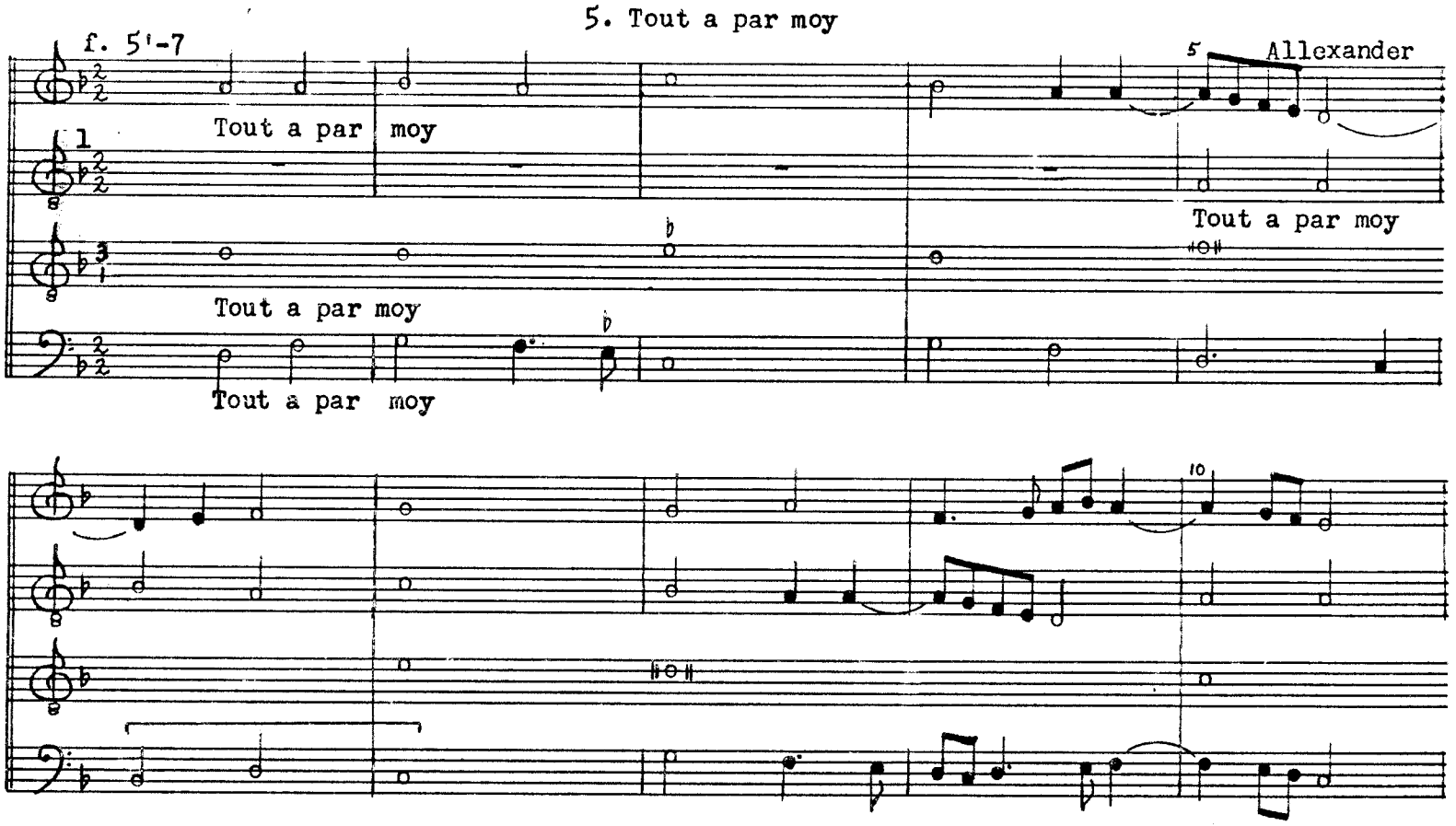

e Plus que ja- - mais je veul vos- tre
ex- pe- - - - - - - - - - - - - cto,
a- - - - coin- - tance, (plus
(ex- - - - - - - pe- - - - - - - - - - -
que ja- - mais je veul vos- - - - -
cto) tri- bu- at
tre a- coin- tan- - - - - ce, a- coin-tan- -
mi- -
- - ce) Car de tous pointz je
- - - - - - - - - - chi

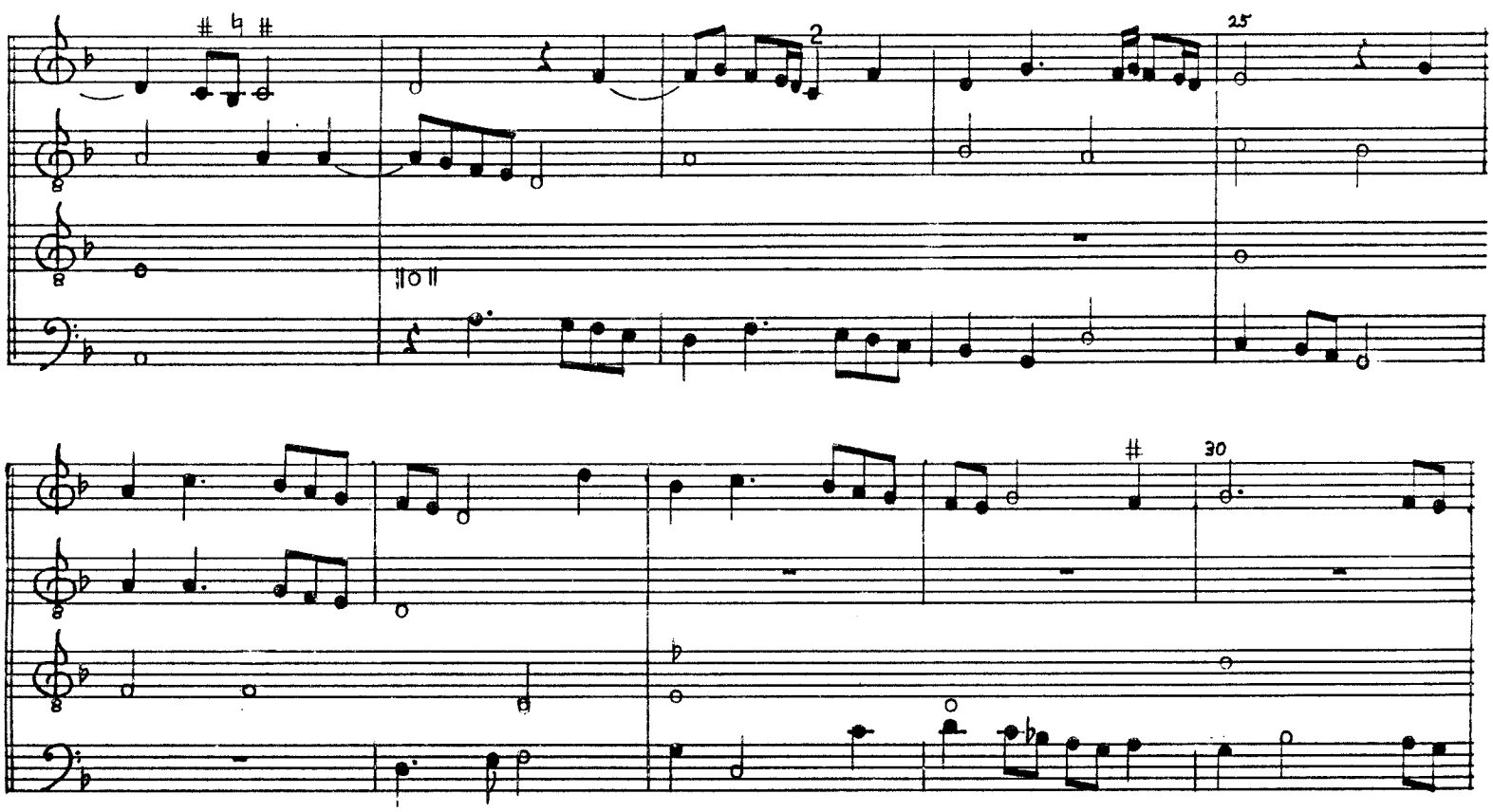


Tousjours sera de mes souspirs servie,
Aprez sa mort que n'avoit deservie,
En luy donnant des larmes habondance:
Revenez tous, regretz

Je ne fay plus extime de ma vie;
Mon povre sens a tous coupz se devie;
Entre les gens ne scay ma contenance;
De m'esjoyr n'ay jamais esperance,
Puis qu'a deul est ma personne asservie,
Revenez tous, regretz[4]

5. Tout a par moy

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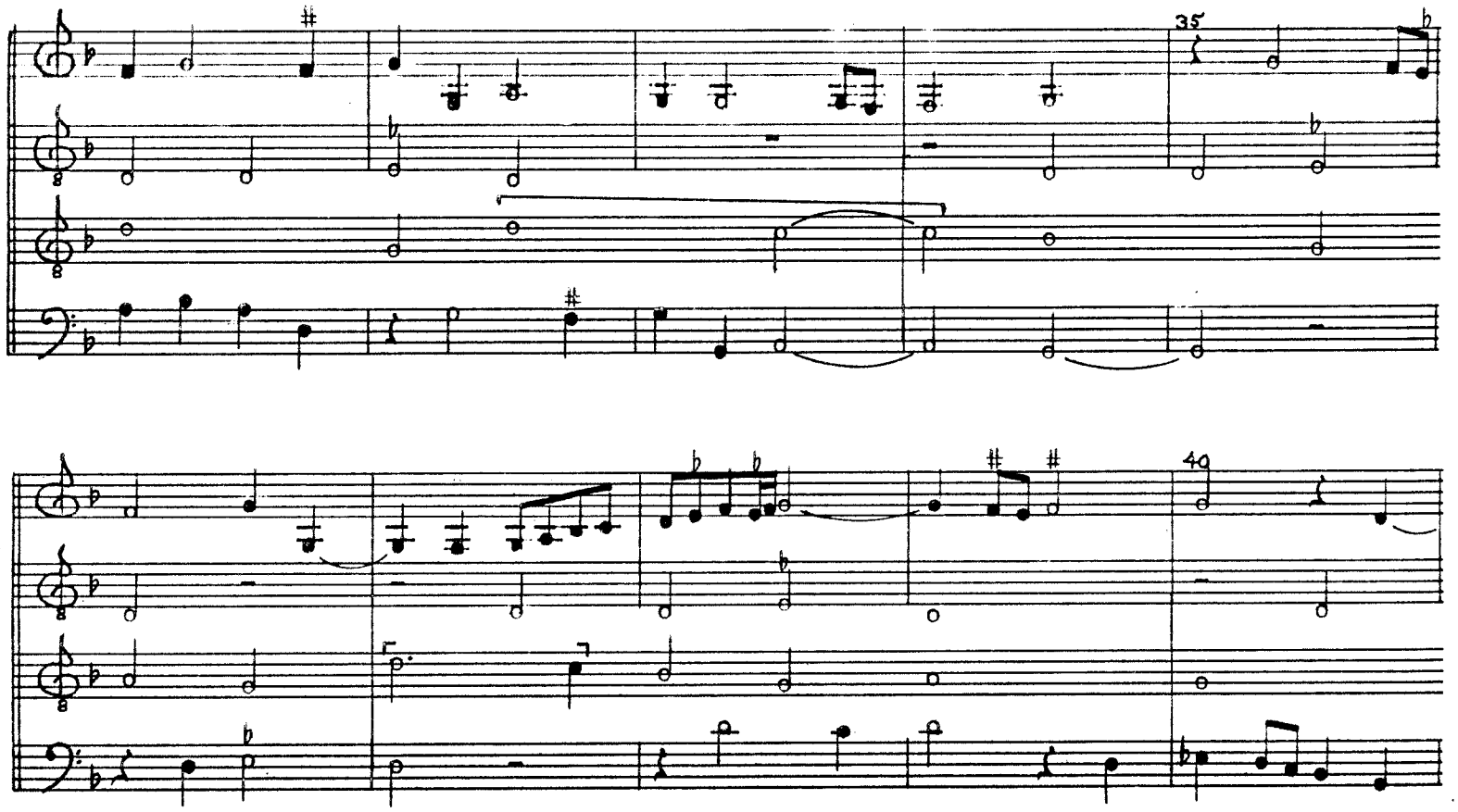
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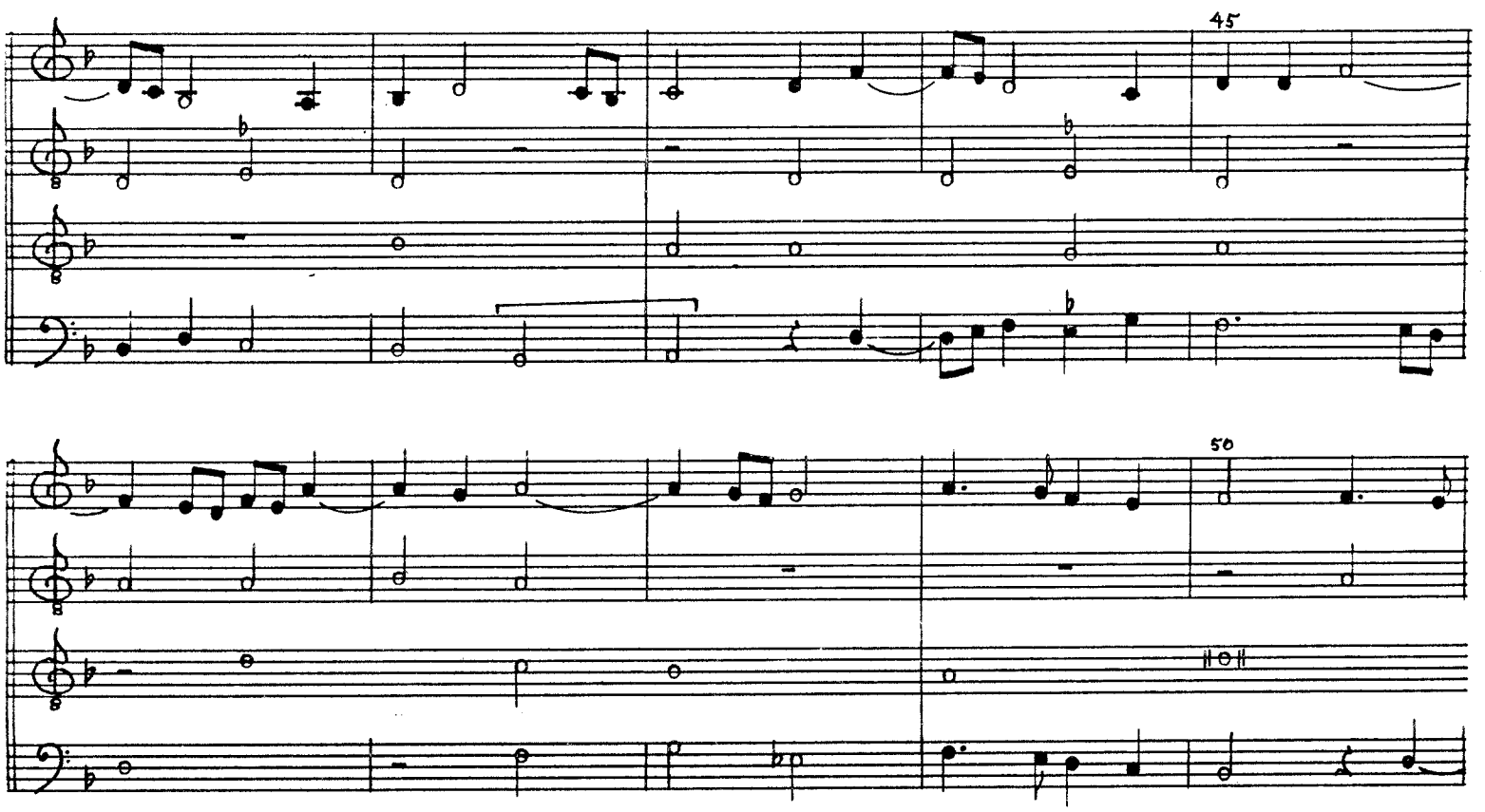
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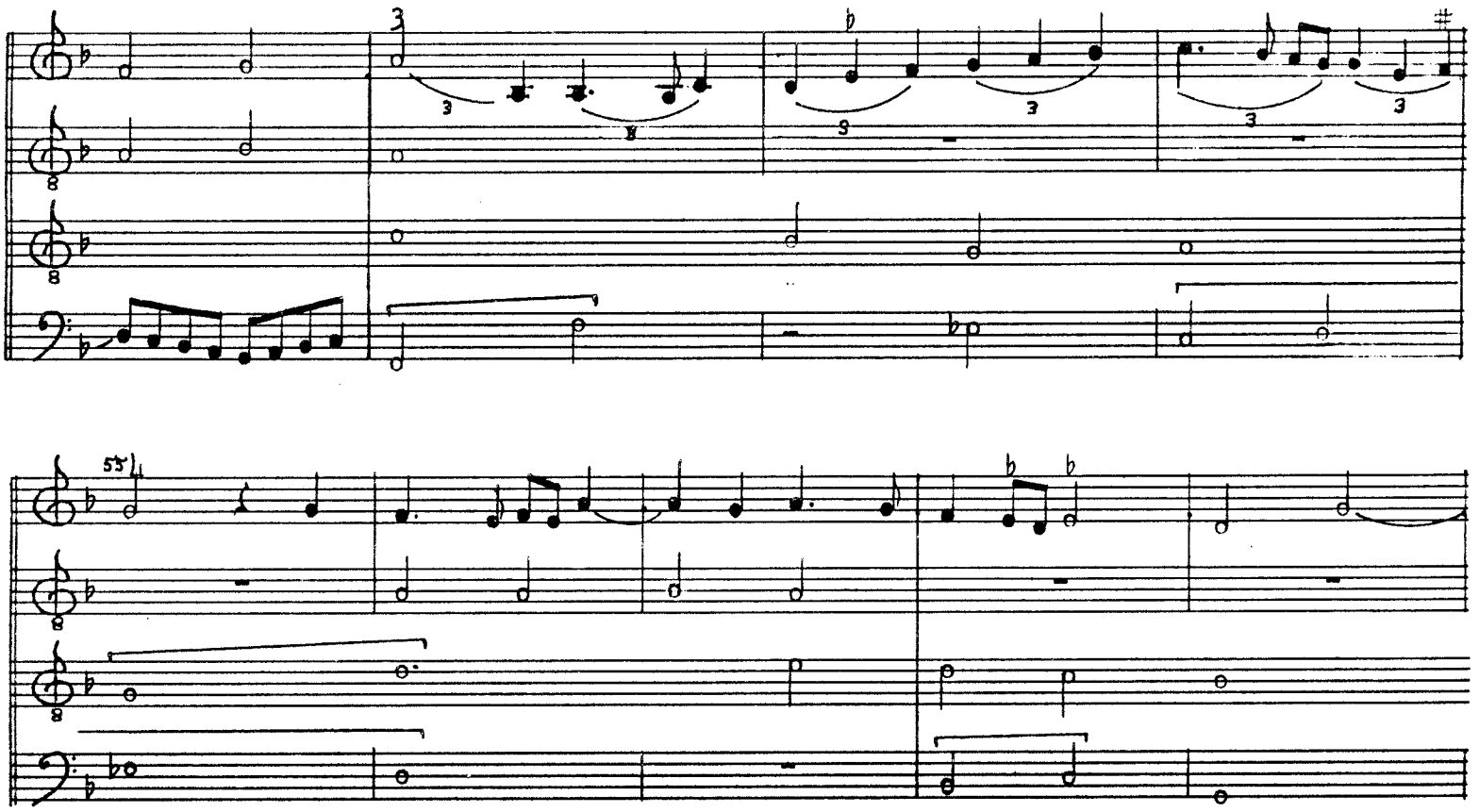

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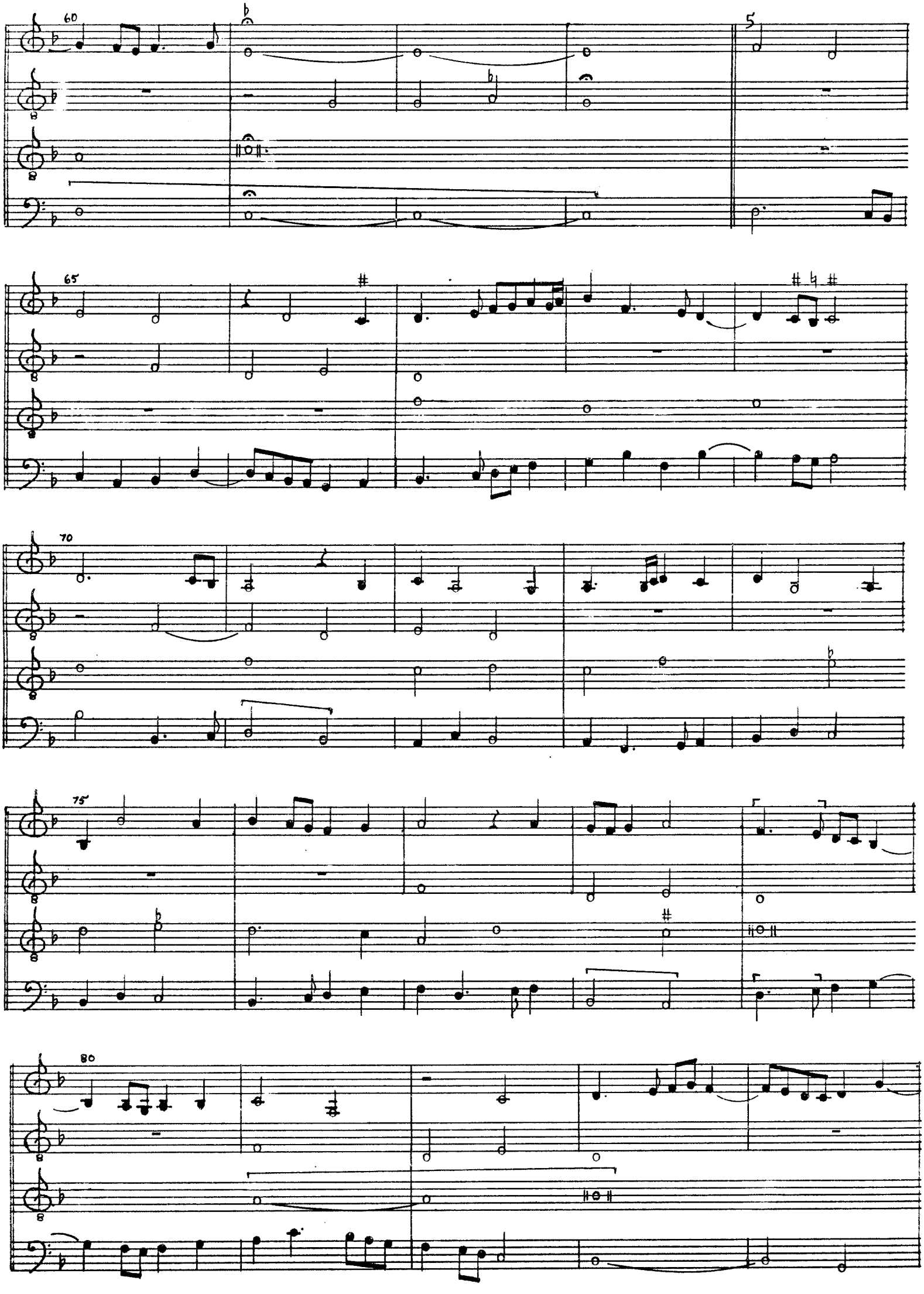
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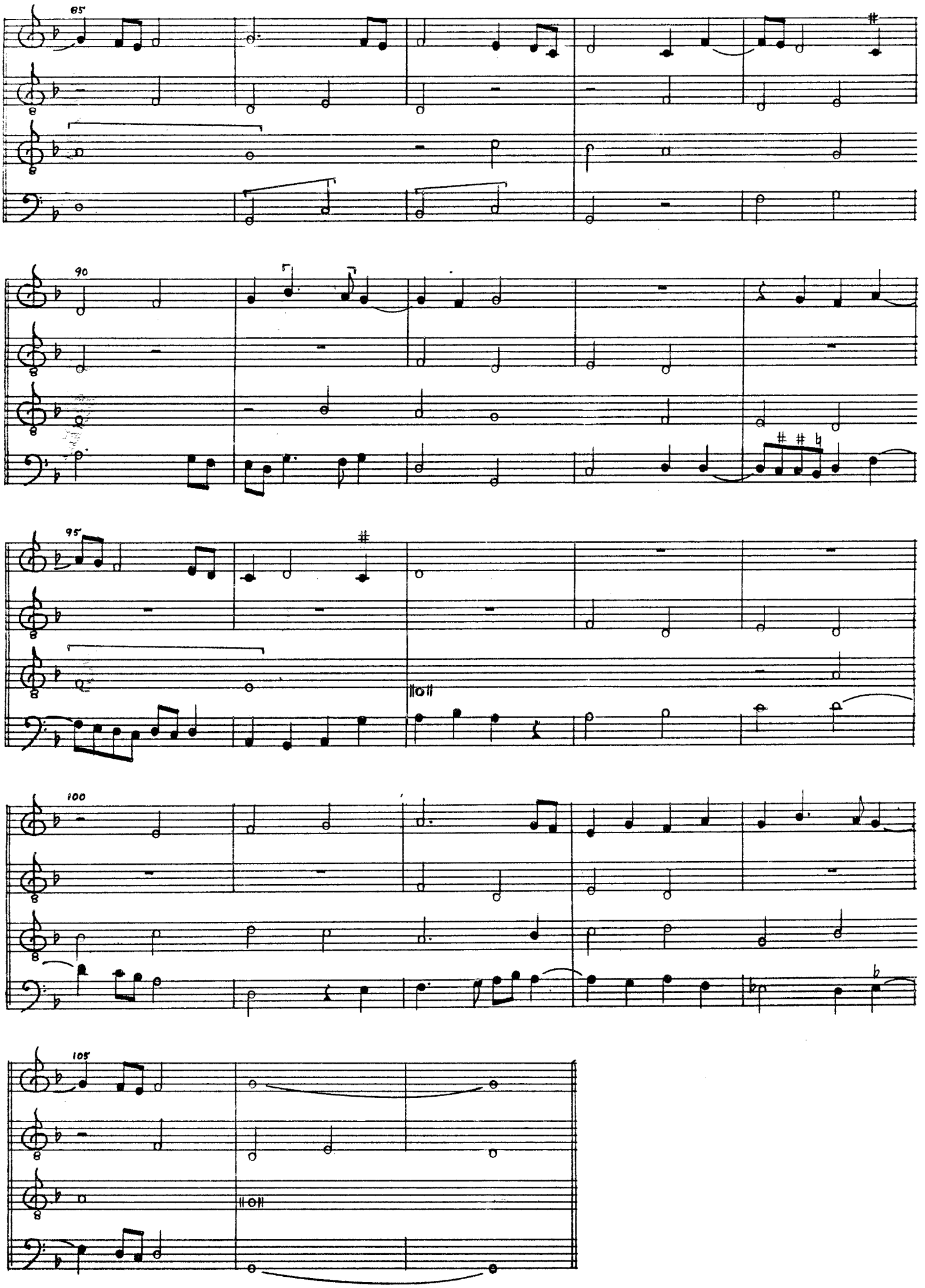
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6. D'ung aultre amer

f. 7'-8

D'ung aultre amer

D'ung aultre amer

D'ung aultre amer

D'ung aultre amer

5 Allexander

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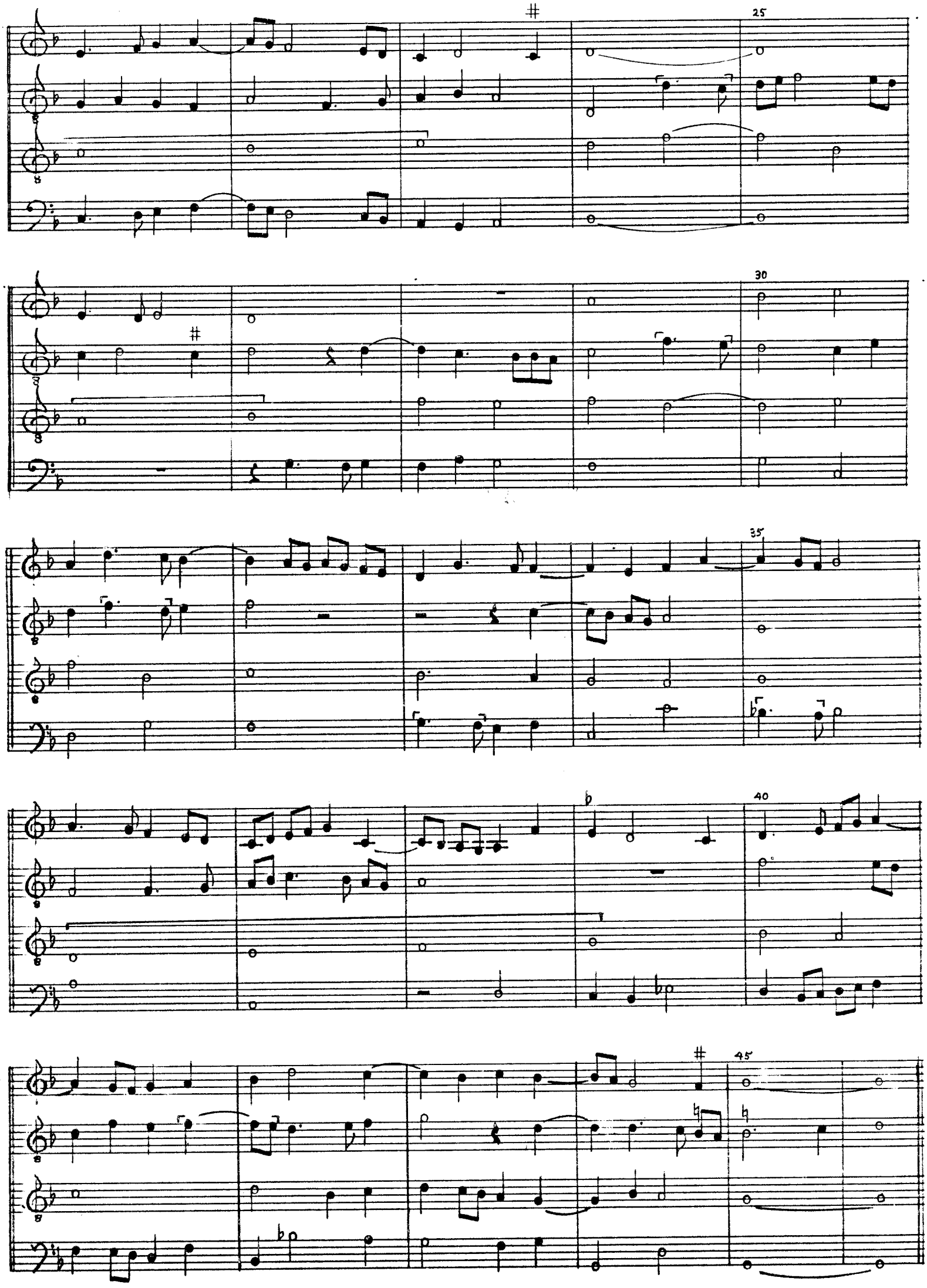
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7. D'ung aultre amer

f. 8'-9

D'ung aultre amer

D'ung aultre amer

D'ung aultre amer

D'ung aultre amer

5

Allexander

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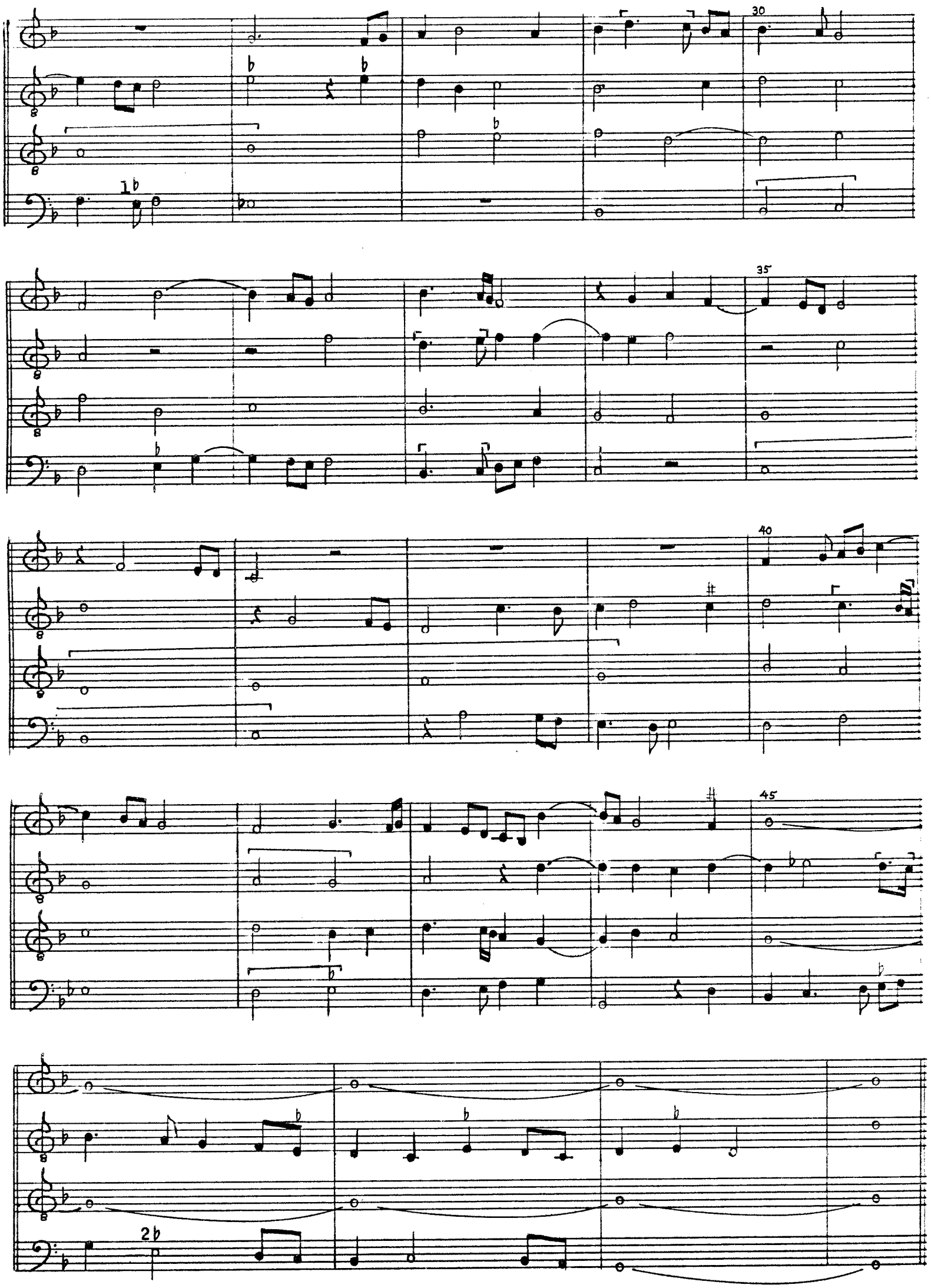
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8. De l'euil de la fille du roy

f. 9'-10

De l'euil de la fil- le du Rue

De l'euil de la fille du roy

De la roy, Chas- - cun est en doub- te

fille du roy

et ef- - - froy,

chas- cun est

25

en doub- te et ef- - - - - - - -

- - froy Car el- le fiert l(du

30

dart d'a- mer)

35

40

Sou- vent pour ung hom-me tu- - - - - - er, (sou-

vent pour ung hom- me tu- - - er) J'en

suis aff- ter af- fo- - - lé tant que a

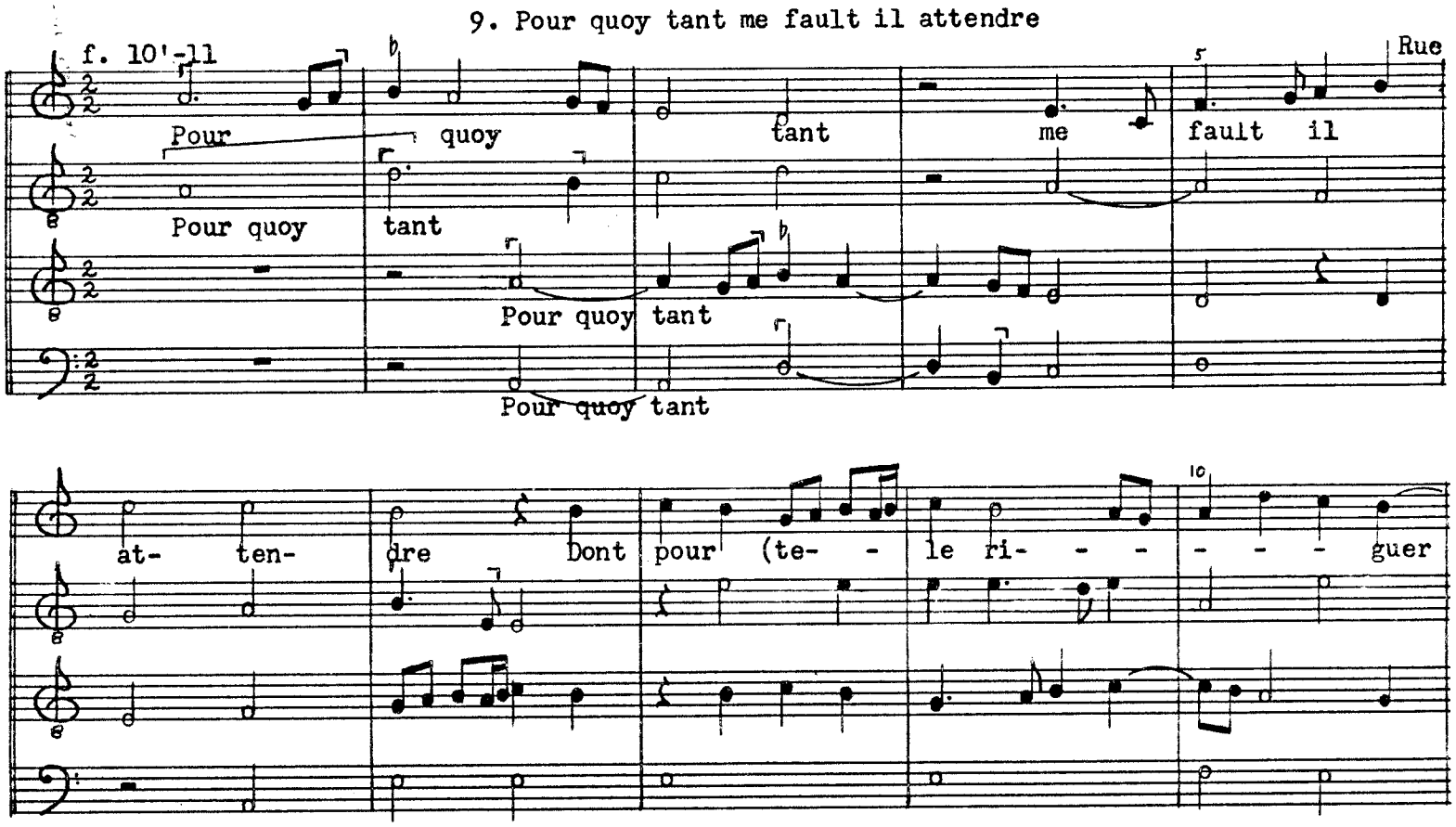
moy, (aff- - ter af- fo- lé tant que a moy, tant

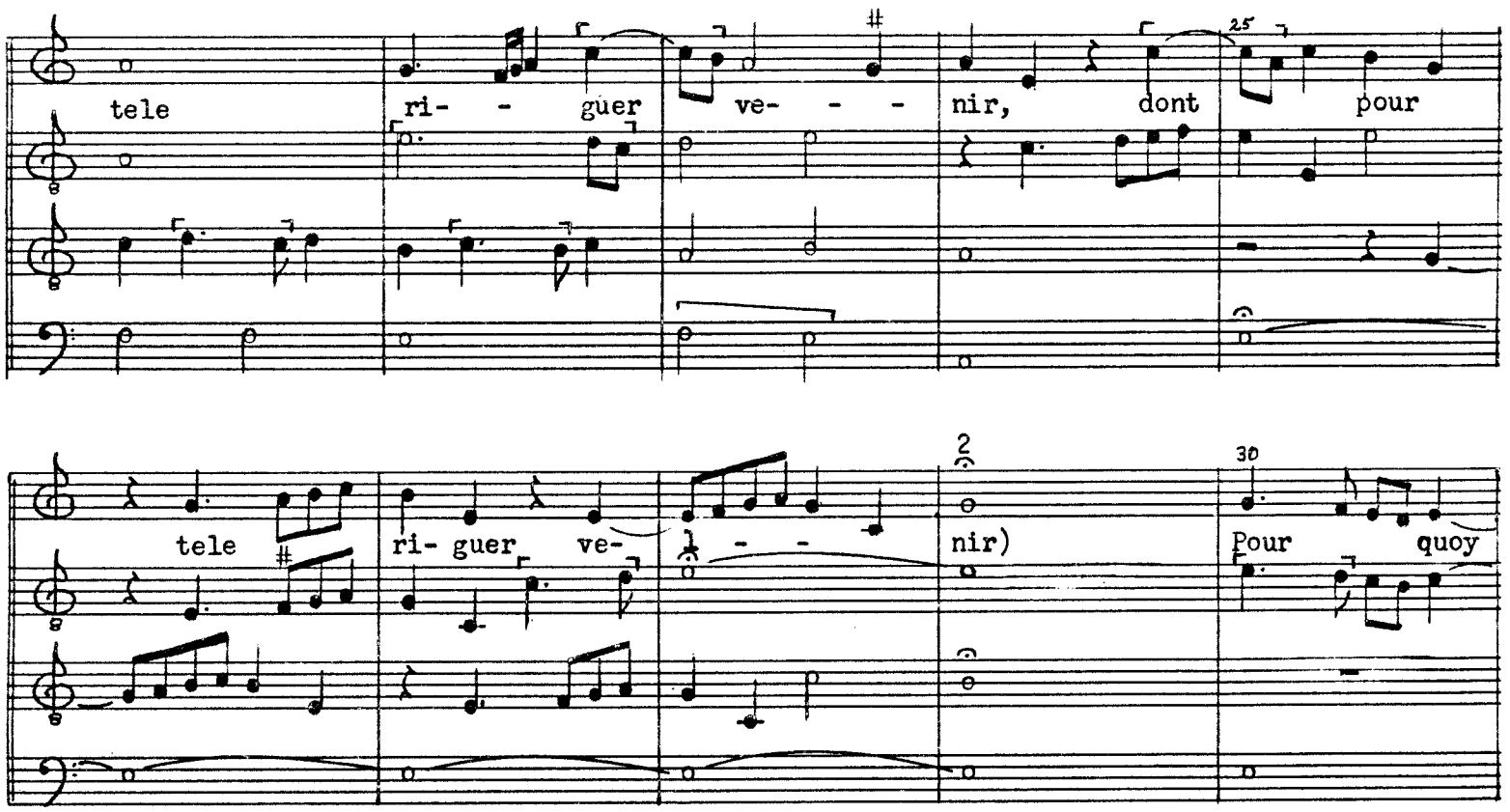
que a moy).

N'esse point pitié et annoy
De morir sans scavoir pourquoy,
Et se ne peult-on garder.
De l'oeil

Sa doulceur telle me persoy;
Sa bonté passe, sur ma foy,
Tout ce que fait a extimer
Ce mal y est le regarder
Pour ce que remède ny voy.
De l'oeil[2]

9. Pour quoy tant me fault il attendre

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ri- - guer
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nir, dont
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ri- guer ve-
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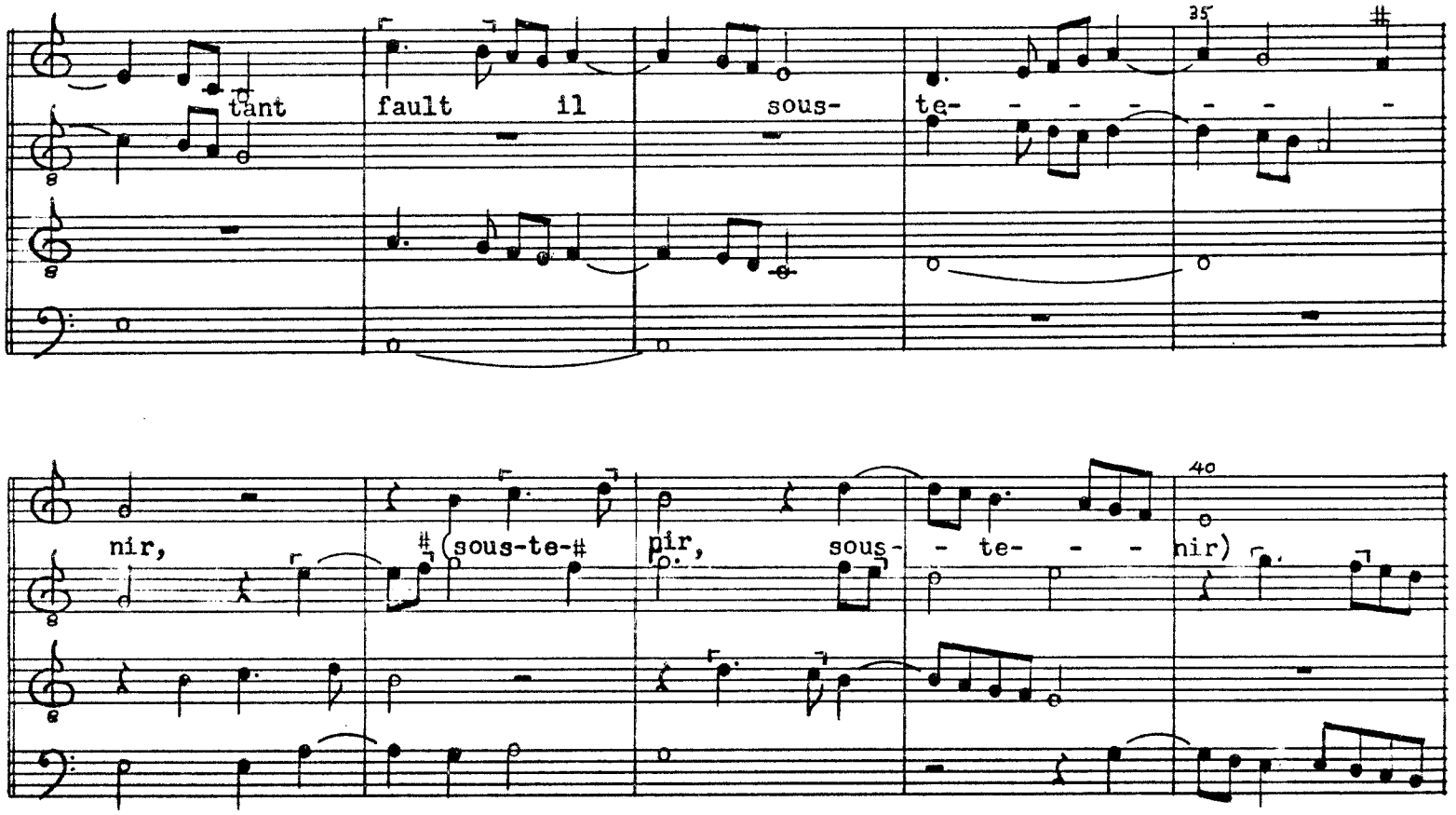
Pour quoy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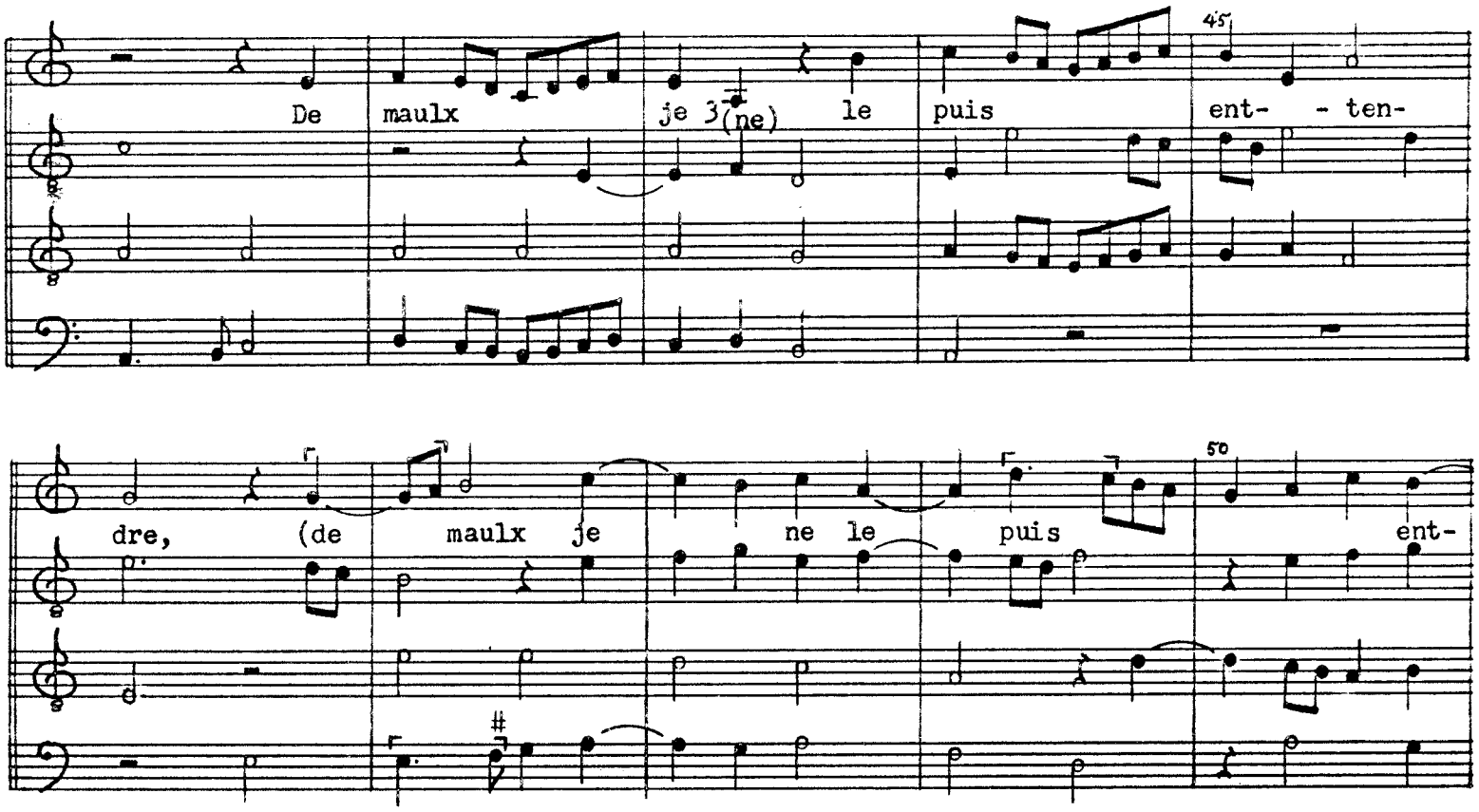
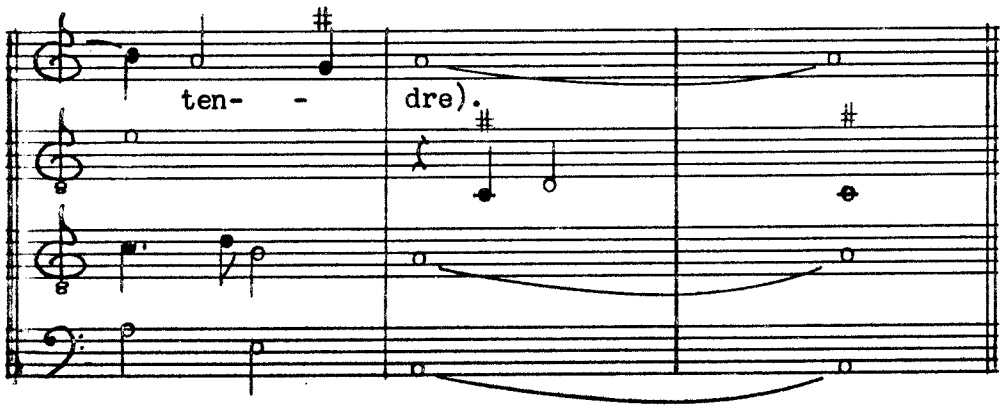
sous- - te- - - nir)


De maulx je 3(ne) le puis ent- - ten-
dre, (de maulx je ne le puis ent-


ten- -
dre).

10. Il viendra le jour desiré

f. 11'-12

Il viendra le jour

Il viendra le jour

Il vien- - - - -

Il viendra

5

Rue

- - dra le jour de- - si- -

10

- - ré Il vien- dra ce que

15

je de- man- - - - - de, ce que je de- -

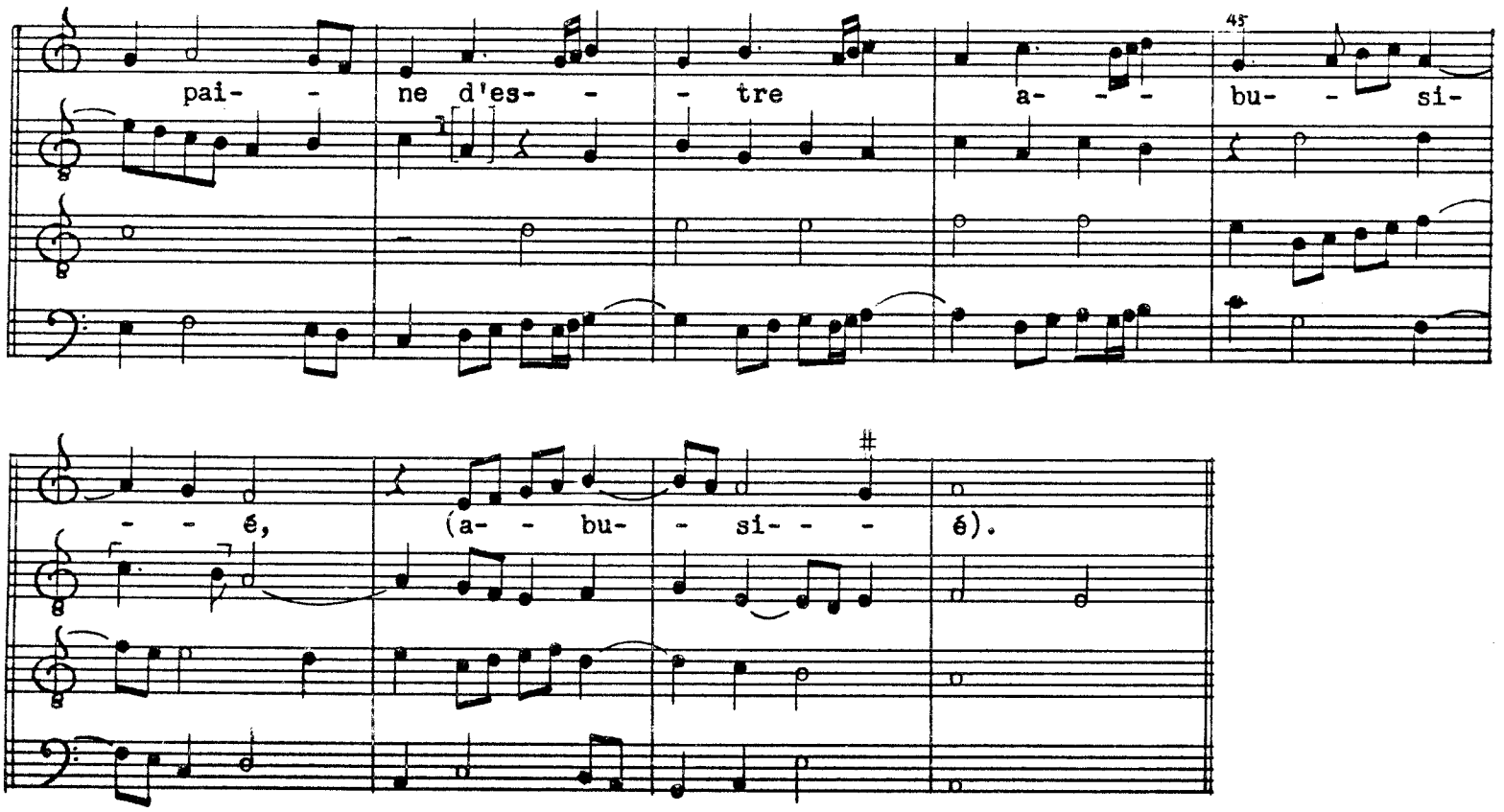
20

- man- - de

De la faul- - te Dieu me

def- - fen- - de, (de la faul- te

Dieu me def- fen- de) C'est grant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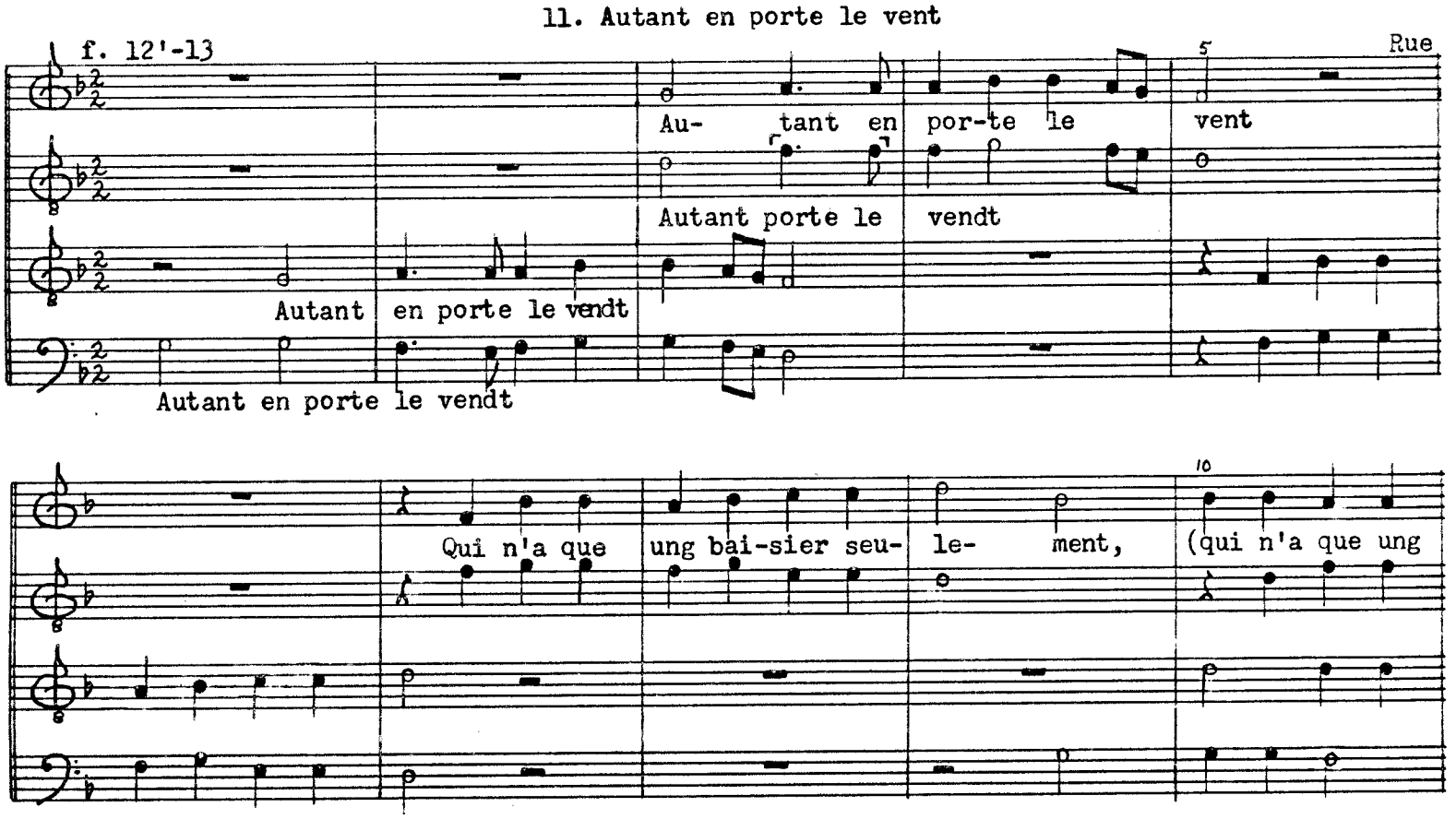
pai- - ne d'es- - - tre a- - - bu- - si-
- - é, (a- - bu- - si- - - é).

11. Autant en porte le vent



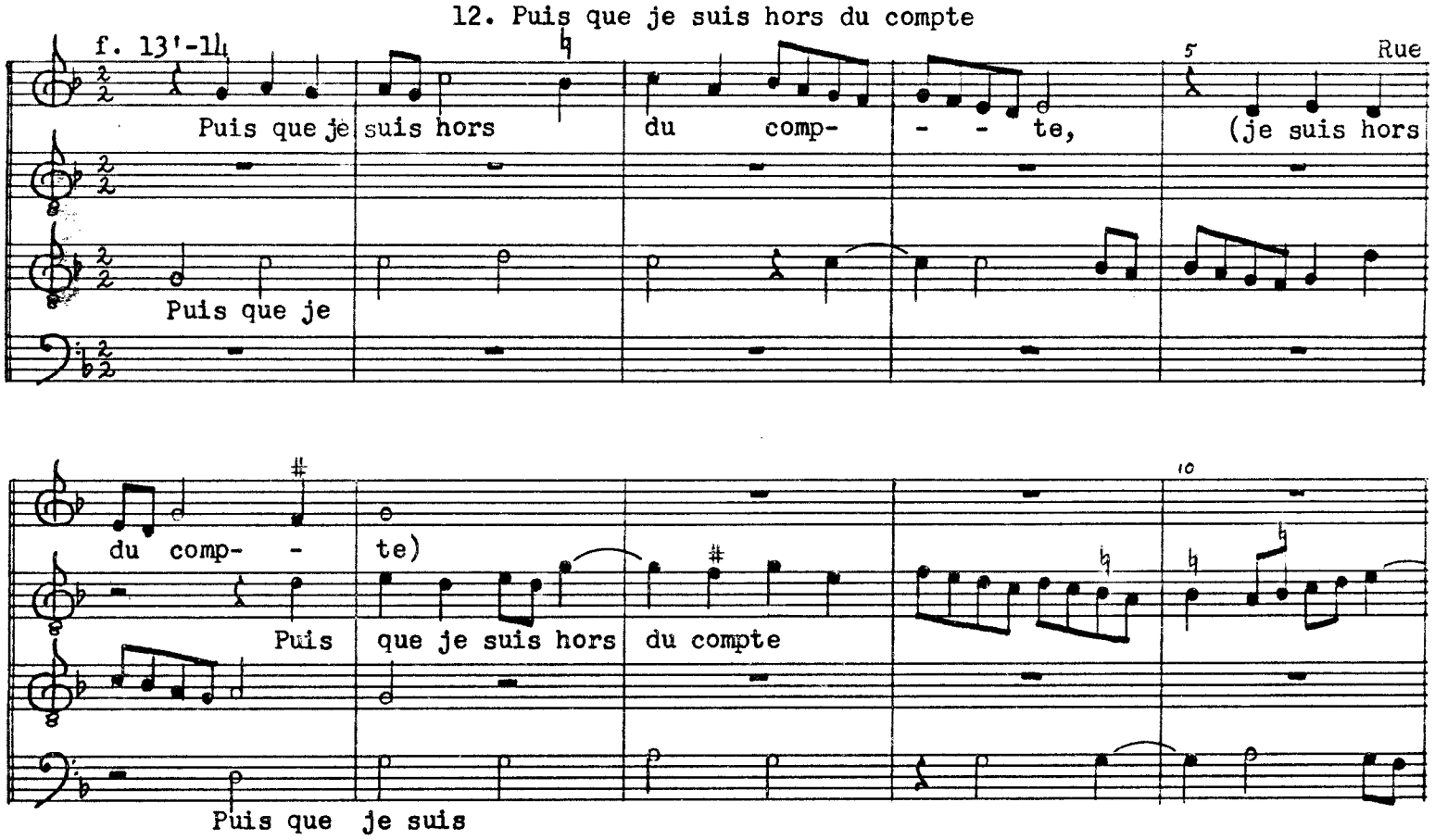
Se le ceur ne don- ne la tou- - che,

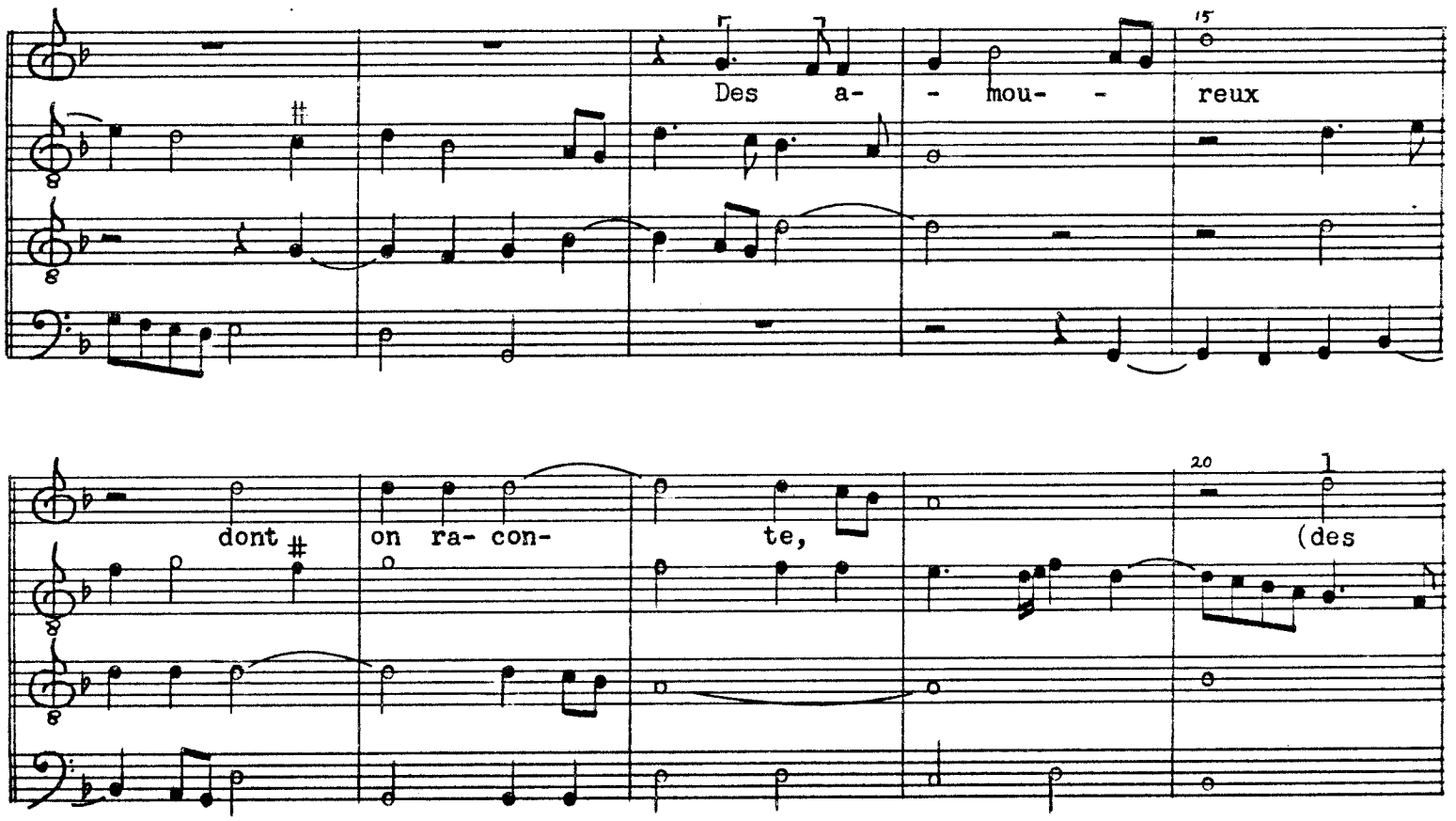
(se le ceur ne don- - ne la

tou- - - - - - - che) Et y met son con- sen-te-

ment, et y met son con- sen- - - - - - - te- ment.

12. Puis que je suis hors du compte





a- mou- - reux dont on ra-con- - te)

Sans es- poir

on en- tre- - te- nu- - e, (on en- tre- te-

- nu- - e) Je de- mande, (je #

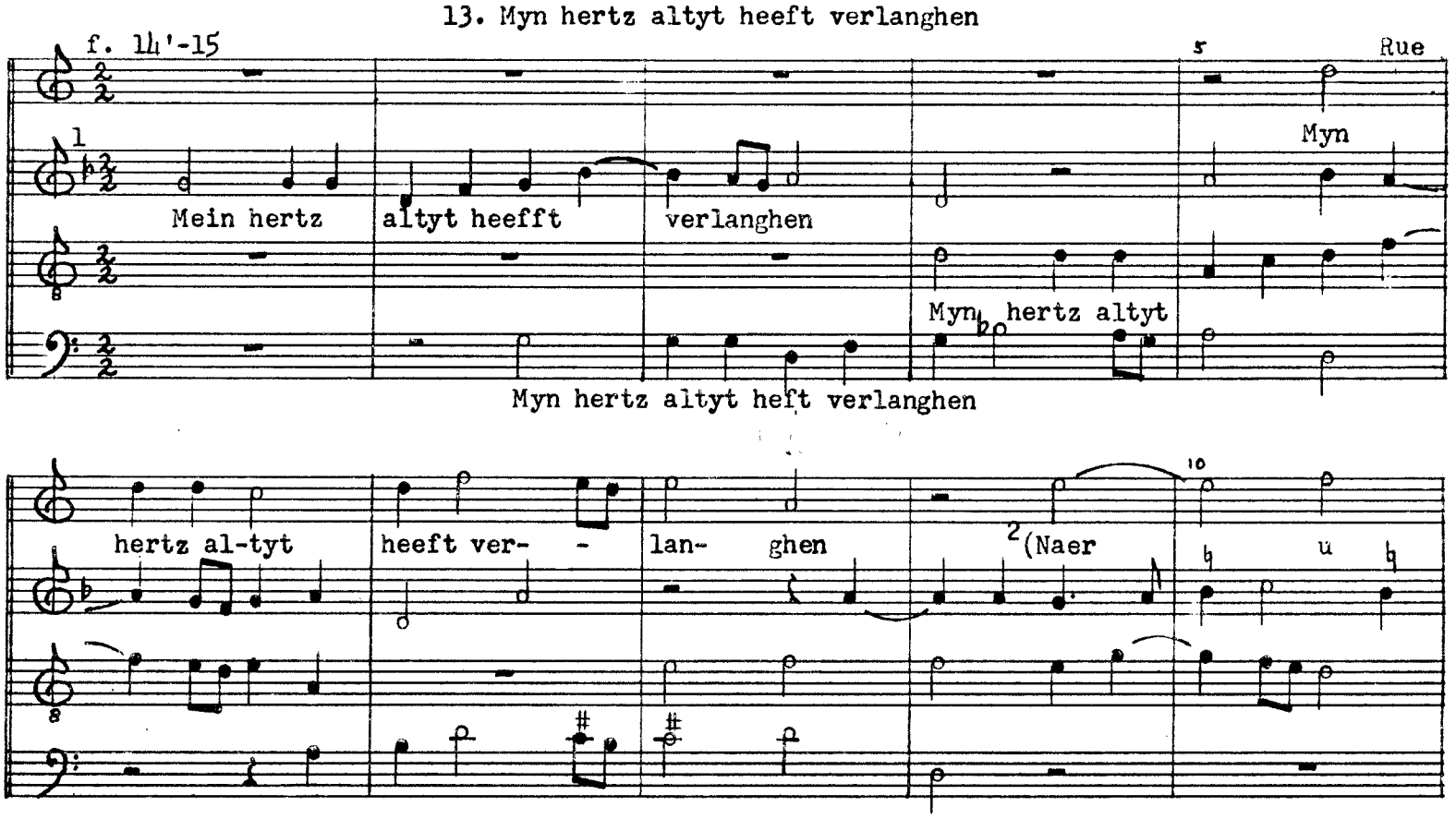
de-man- de) quant je m'ar- gue

Se ce m'est grant hon-neur ou hon- te, (se ce m'est

grant hon-neur ou hon- te, ou hon- te, ce

ce m'est grant hon neur ou hon- - te).

13. Myn hertz altyt heeft verlanghen

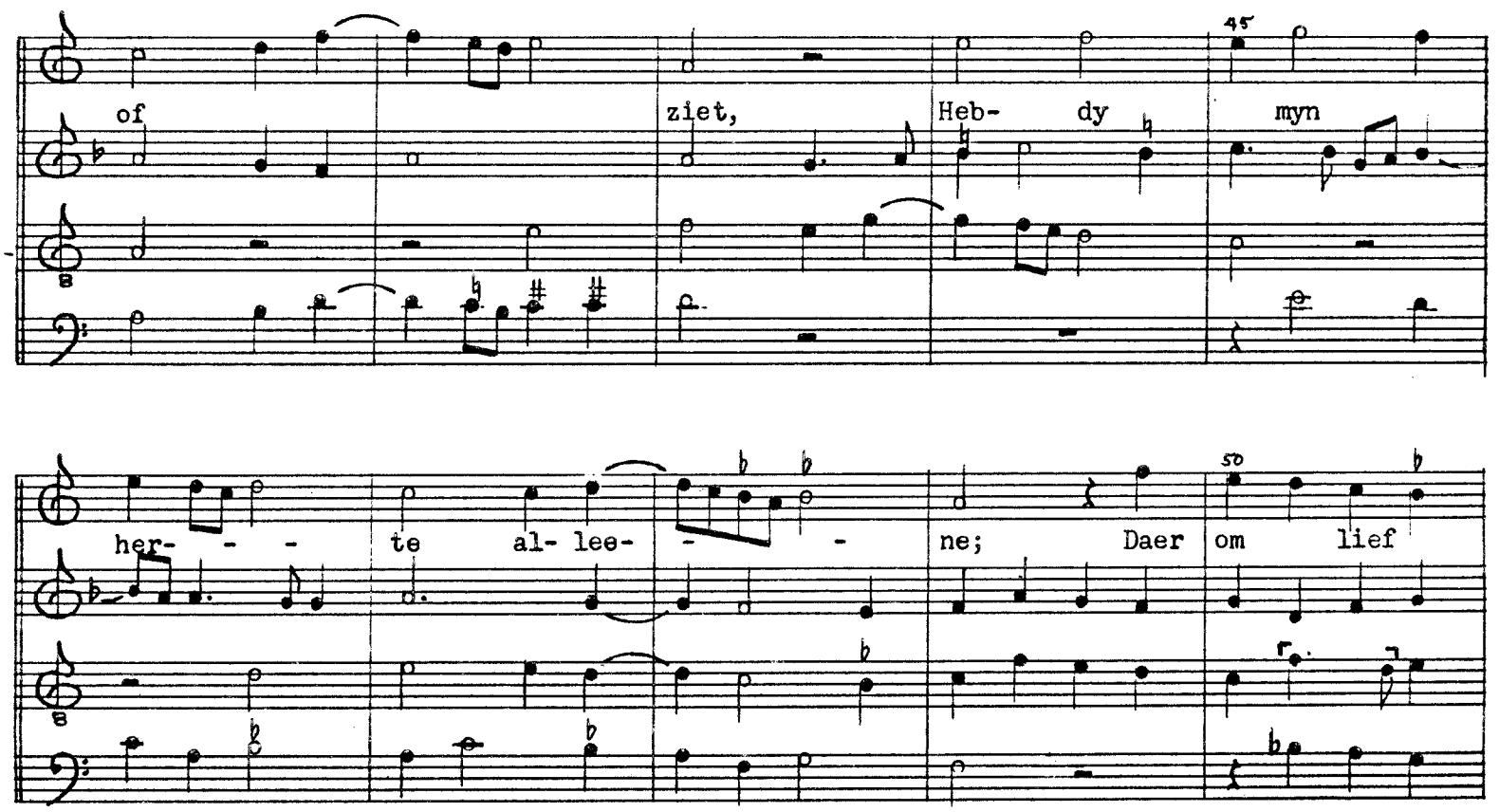


U lief-de heeft my ont- fan- - - -

ghen, U ey-ghen vry wil- - - - - - - lick

zyn. Voor al- de wee-

relt ghe-mee- ne, So wie dat hoort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of
ziet,
Heb- dy myn
her- - - te al- lee- - - ne; Daer om lief
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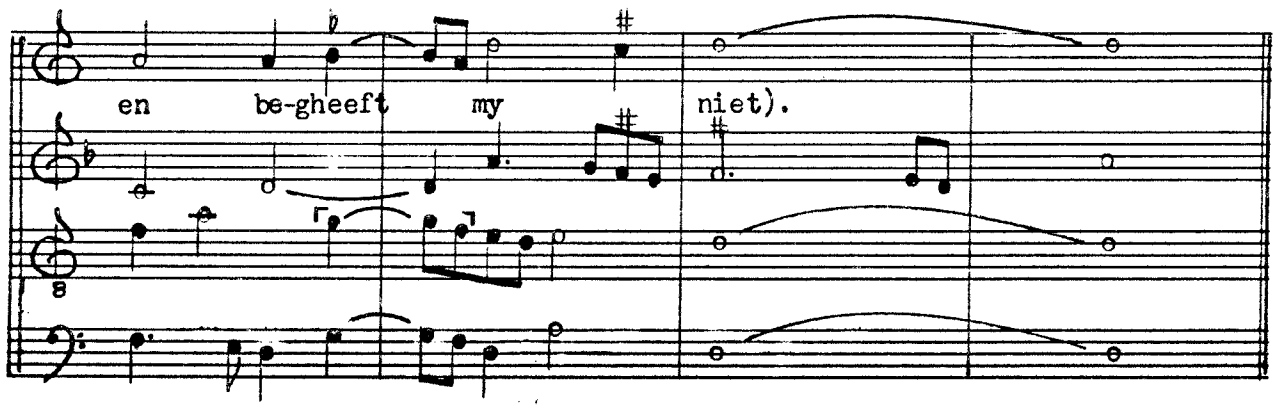
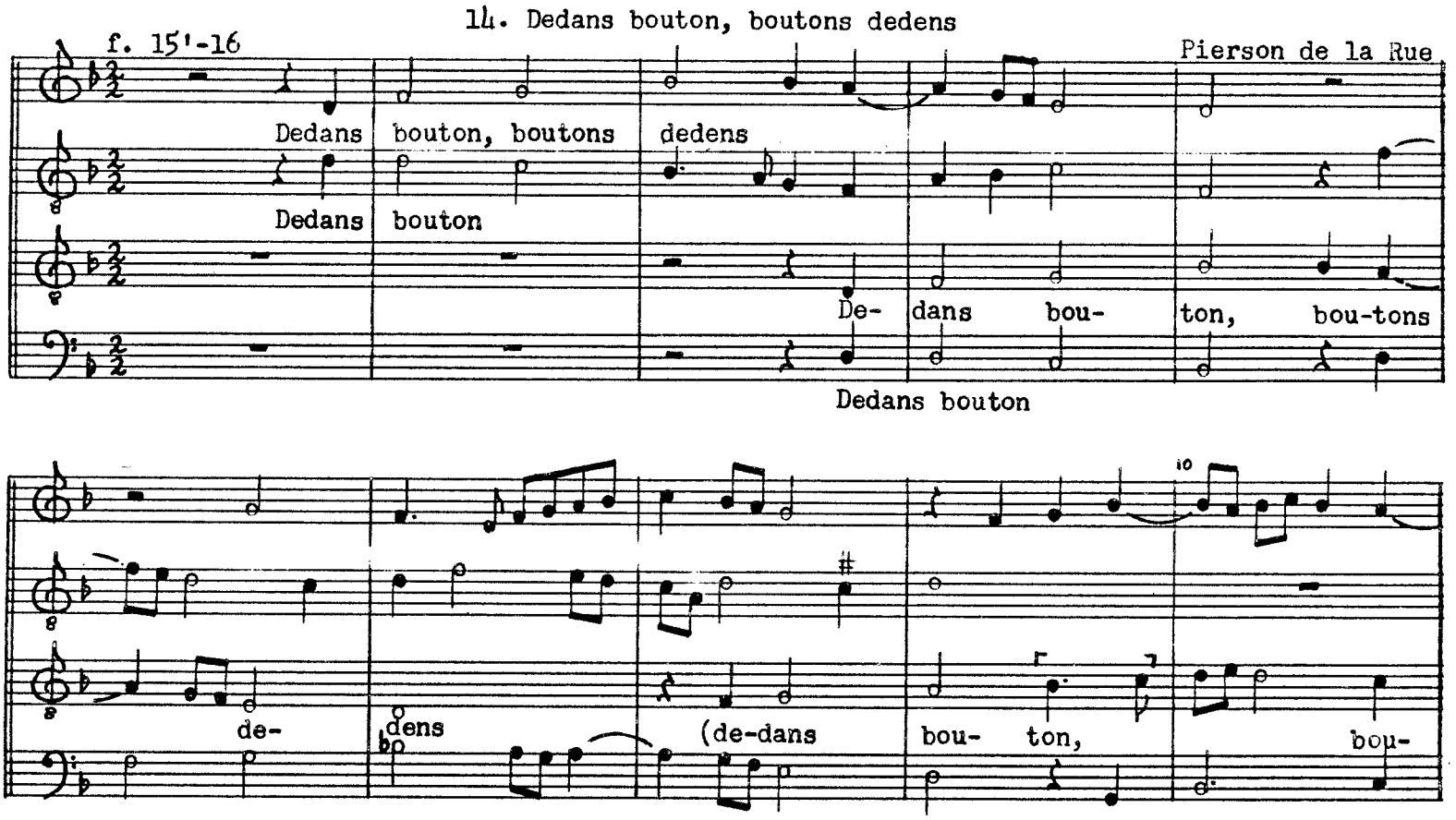
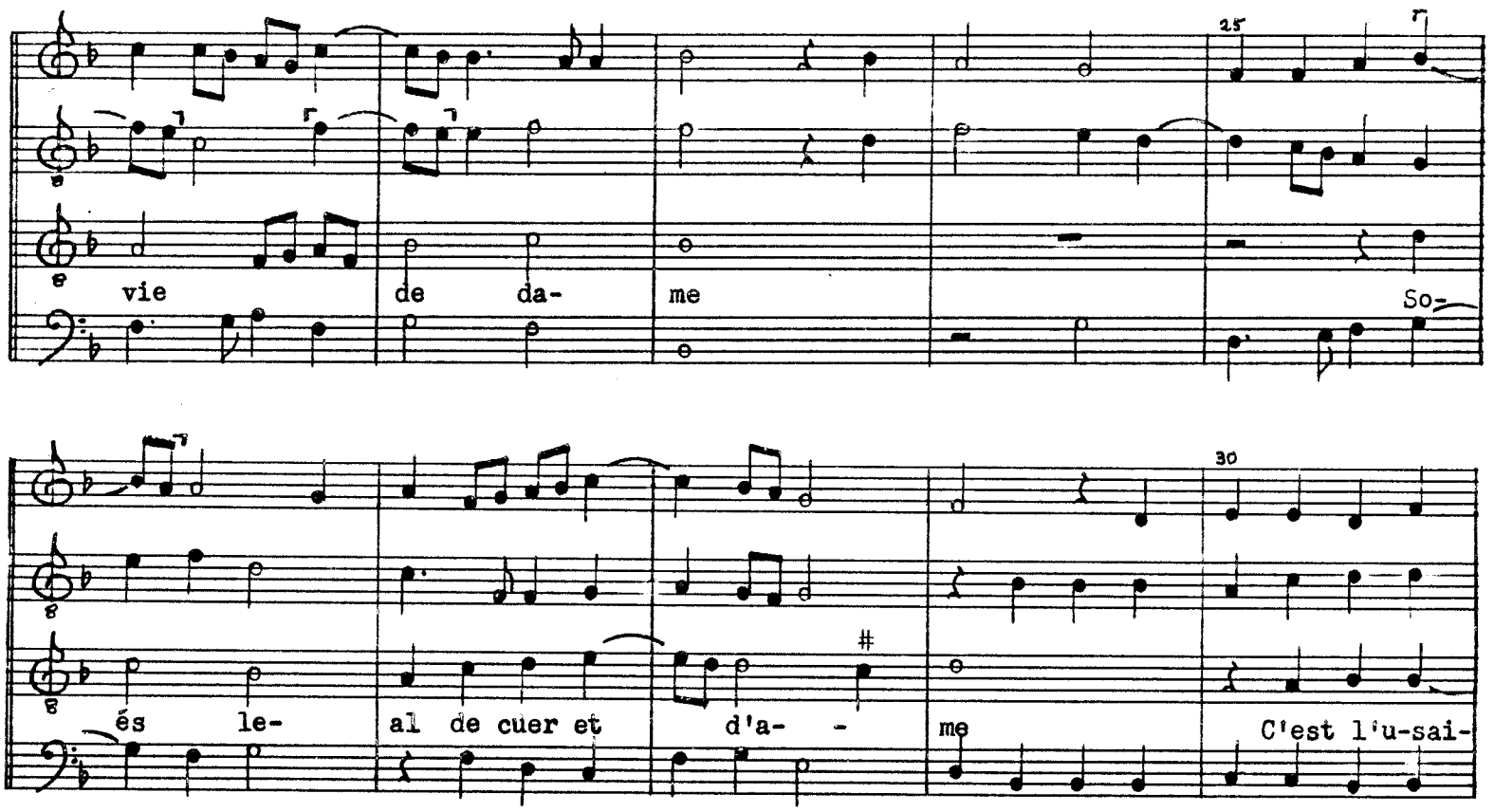

en be-gheeft my niet).

14. Dedans bouton, boutons dedens

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vie de da- me So-
és le- al de cuer et d'a- - me C'est l'u-sai-
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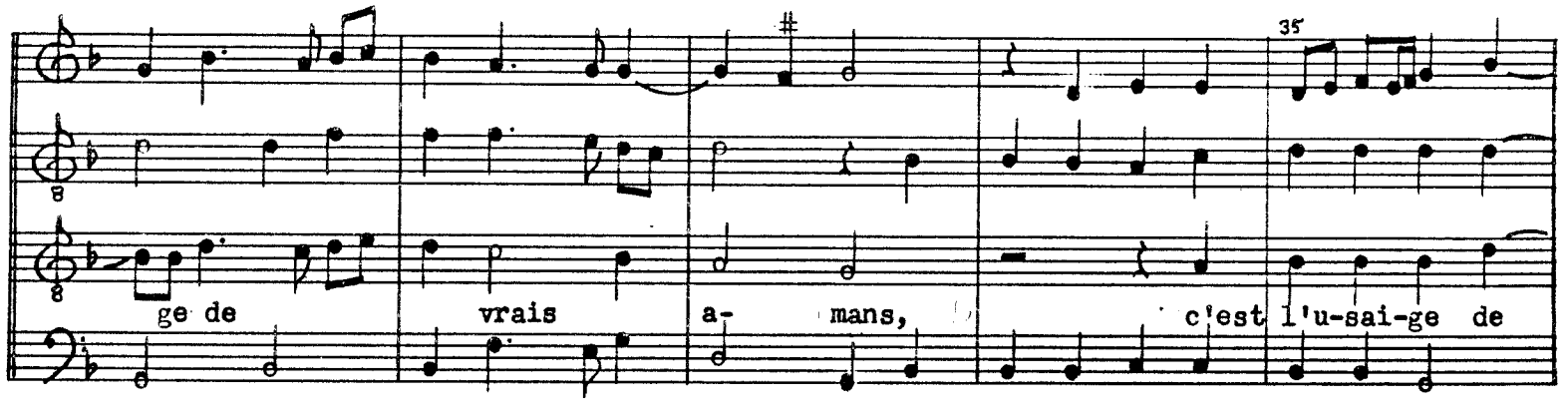
ge de vrais a- mans, c'est l'u-sai-ge de
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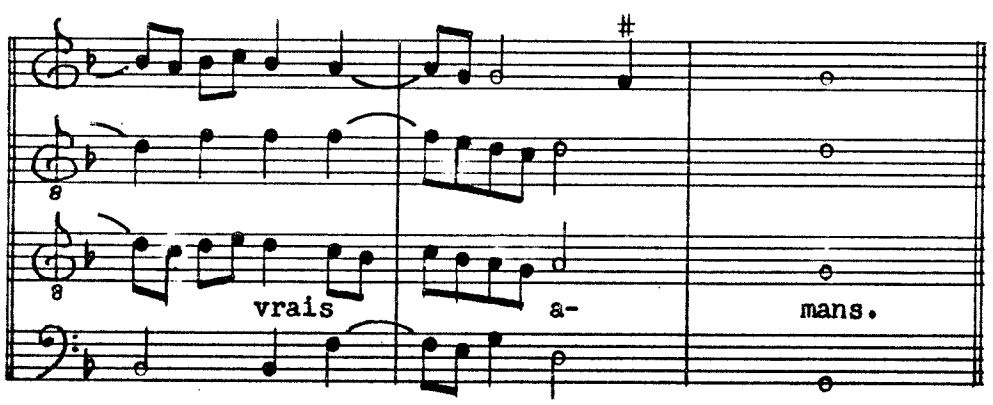

vrais a- mans.

15. Scaramella fala galle

f. 16'-17

Sca-ra- mel- la fa- la gal- - le, (fa-

Scaramella

Sca- ra- mel-

Scaramella

- la gal- - le) Com le scar- pe bes-

fala galle

la fa- la gal- - - le

ti- na- de, (bes- ti- na- de)

Com le scar- pe bes- ti-

La thom- be- - - ron,

na- de La thom- be- ron ba-

thom- be-ron ba- rom bet- te, la thom- be-ron

rom, ba- rom bet- te

ba- rom bet-te, la thom-

be- ron ba- rom bet-

La thom- be- ron ba- - - - rom bet-

te. Sca- ra- mel- la fa- la gal- le Com le

te. Sca- ra- mel- la fa- la (gal- - le Com le

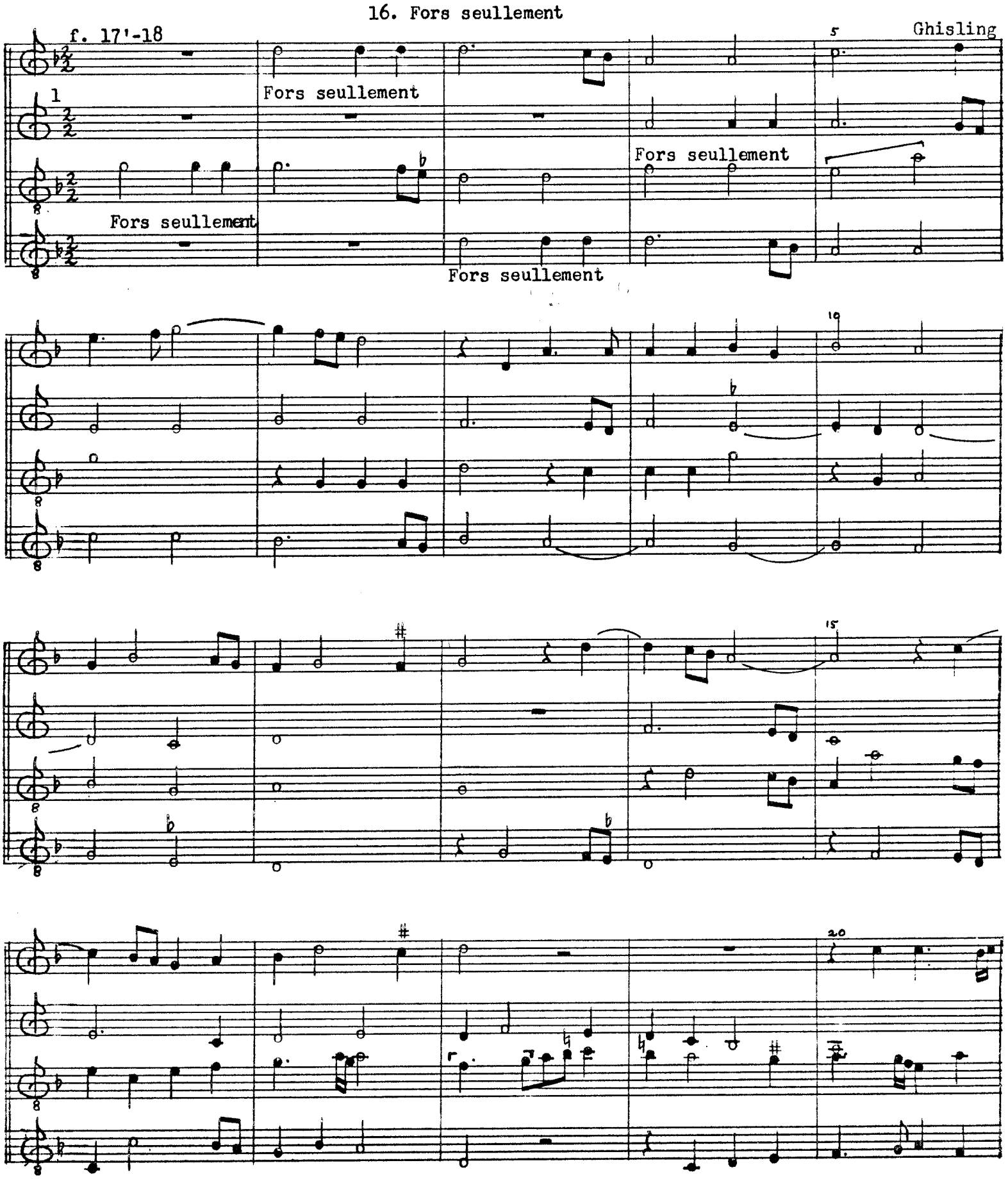
scar-pe bes- ti- na- de La thom- be-ron ba- rom, ba- rom

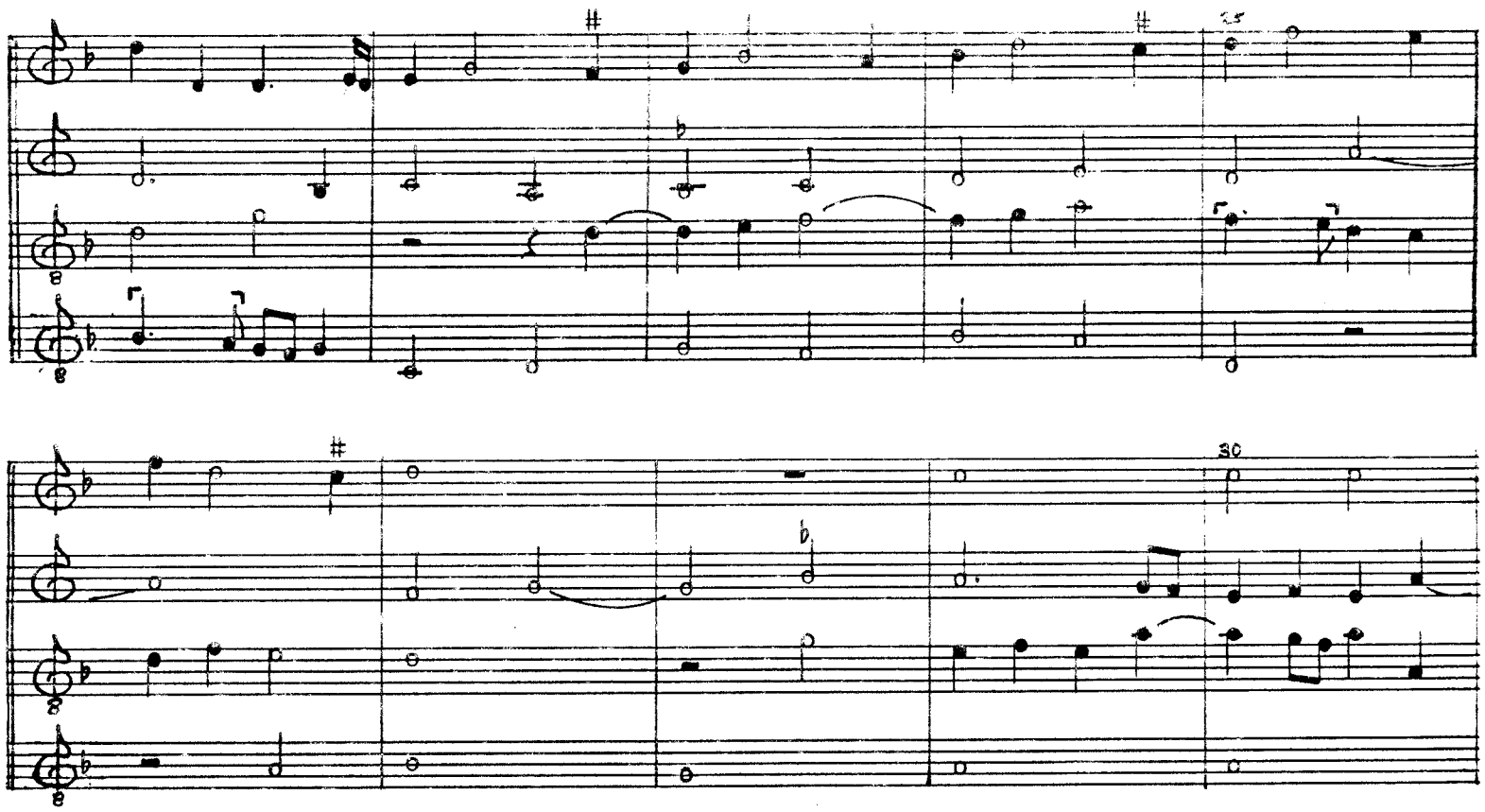
scar- pe bes- ti- na- de La thom- be-ron ba- rom, ba- rom

bet-te, la thom- be-ron ba- rom, ba-rom bet- - te).

bet-te, la thom- be-ron ba- rom, ba-rom) bet- - - te.

16. Fors seullement

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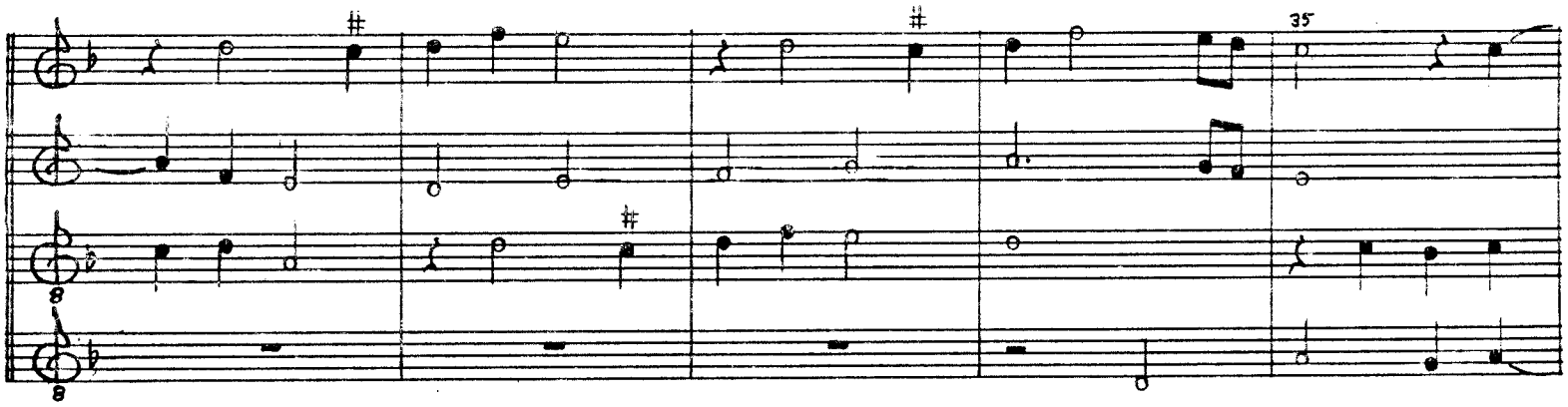
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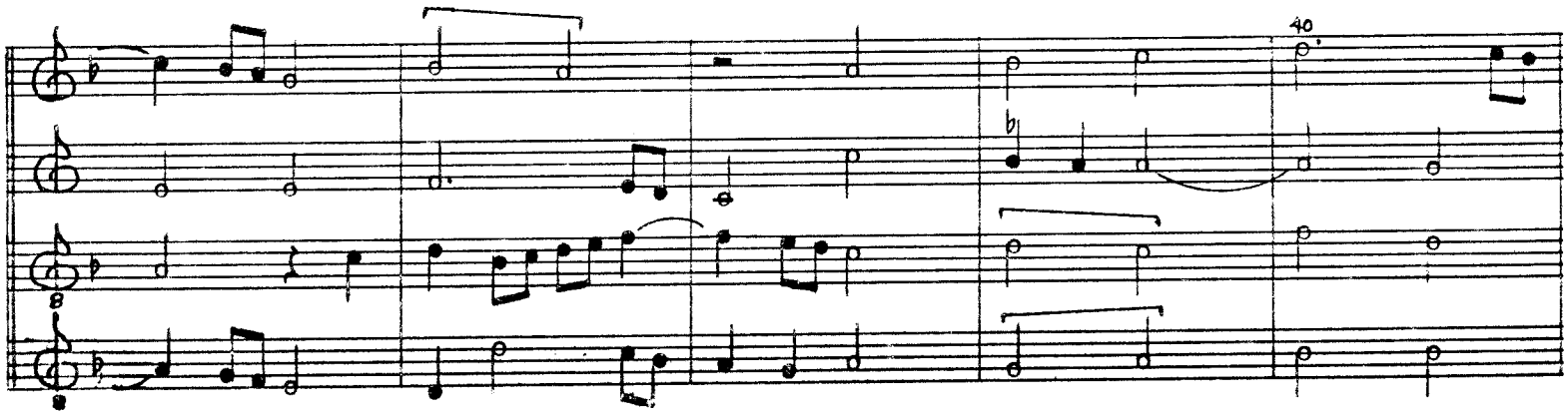
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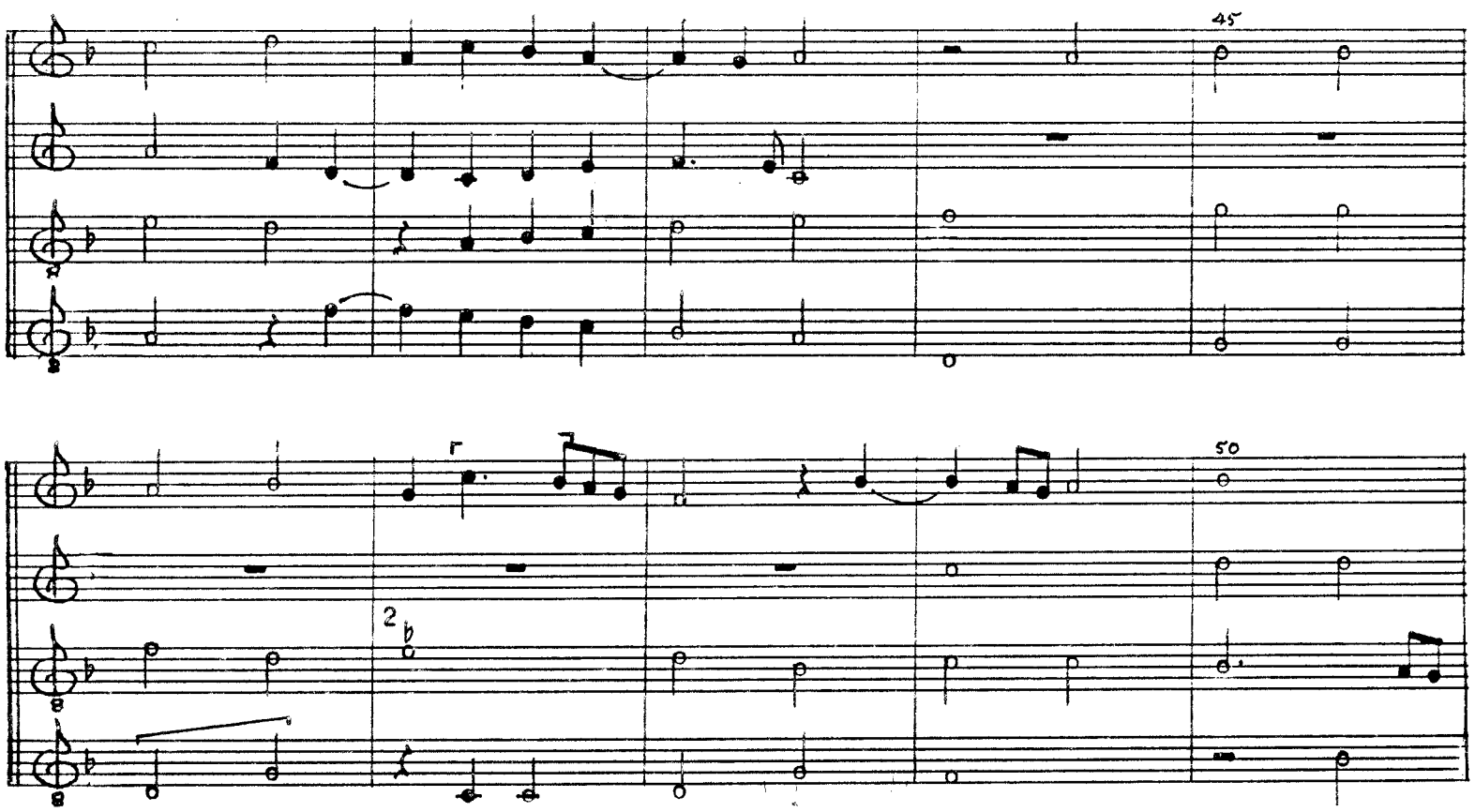
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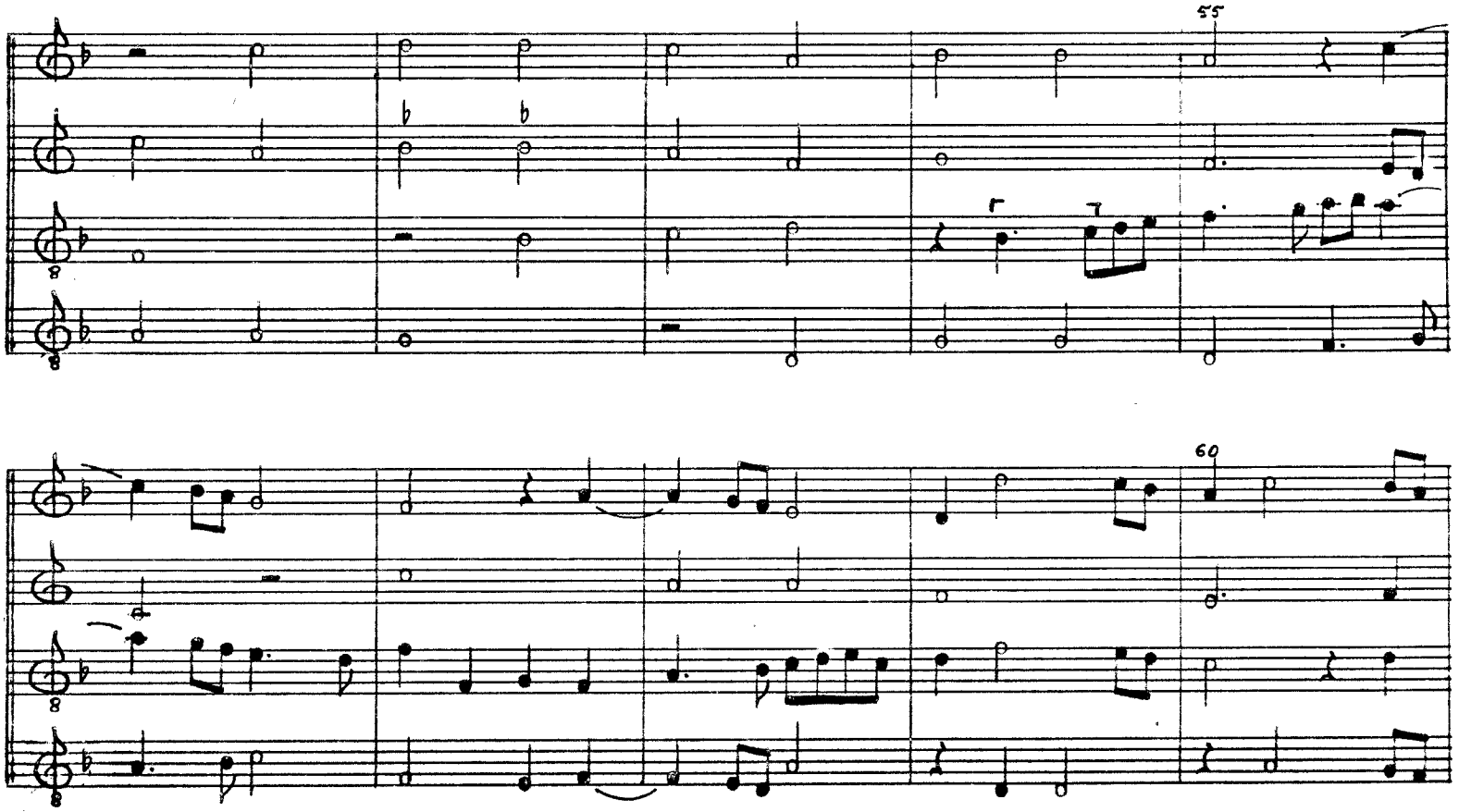
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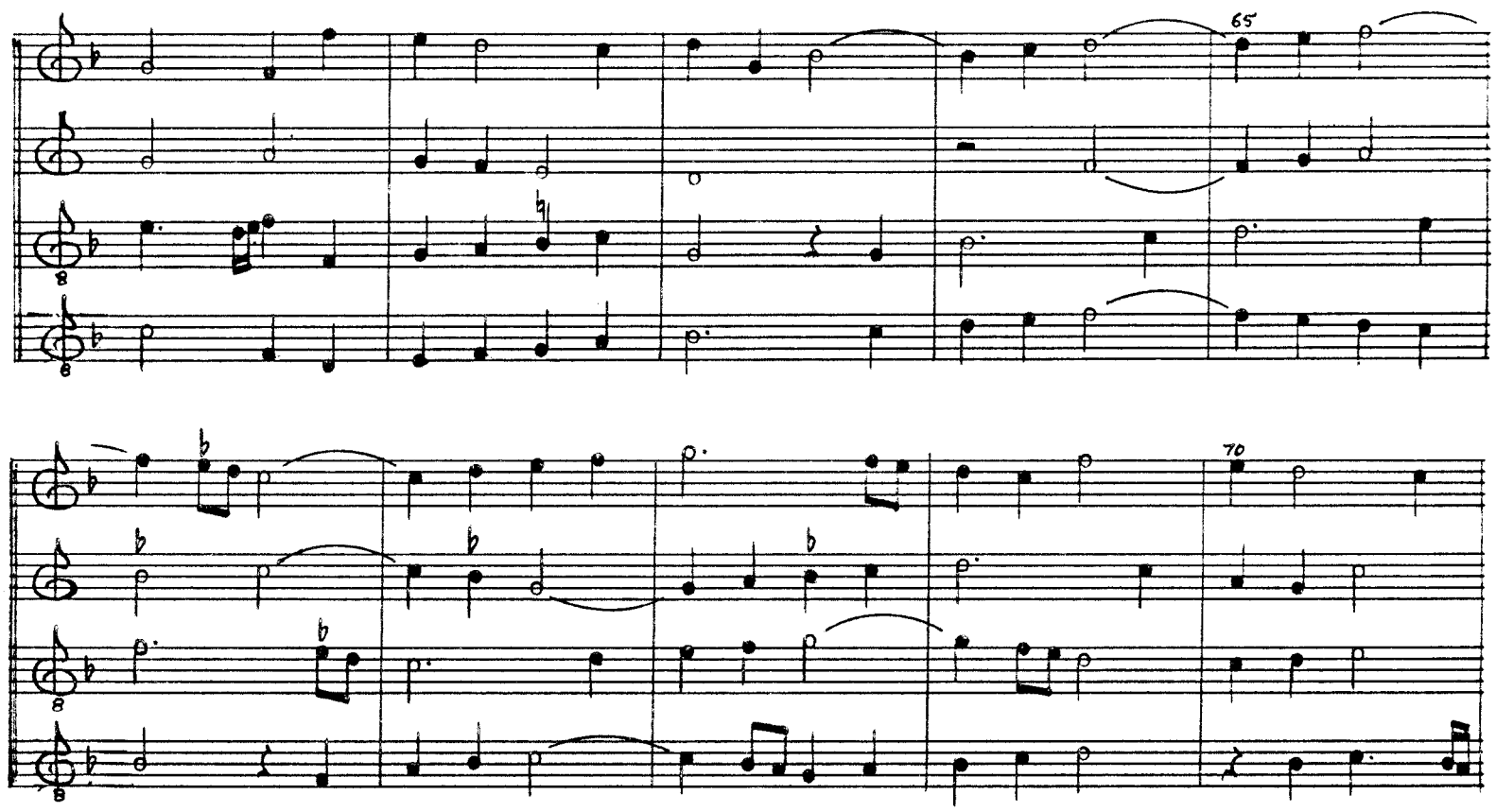
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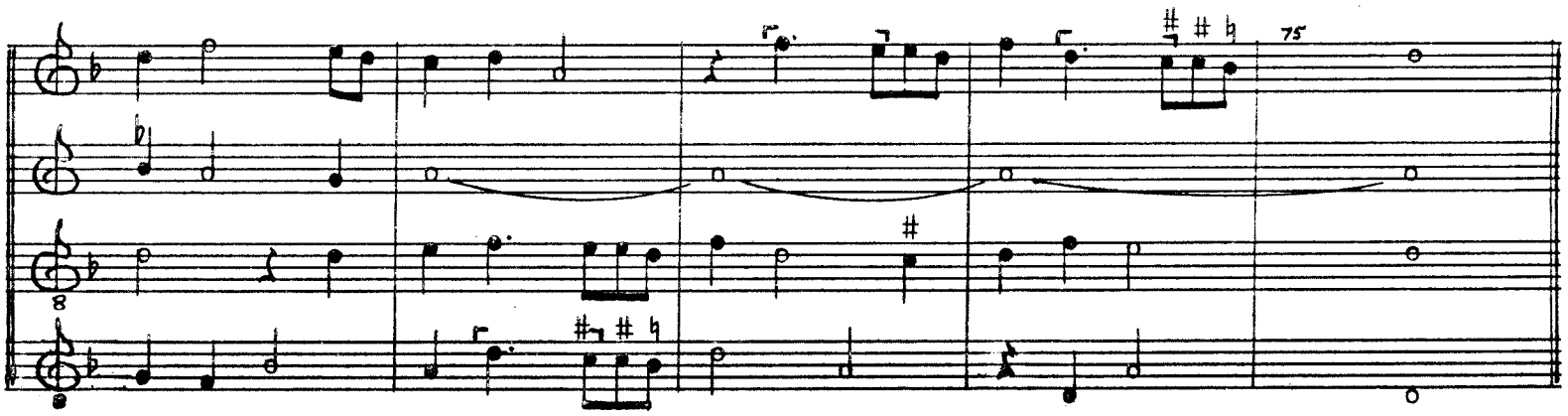
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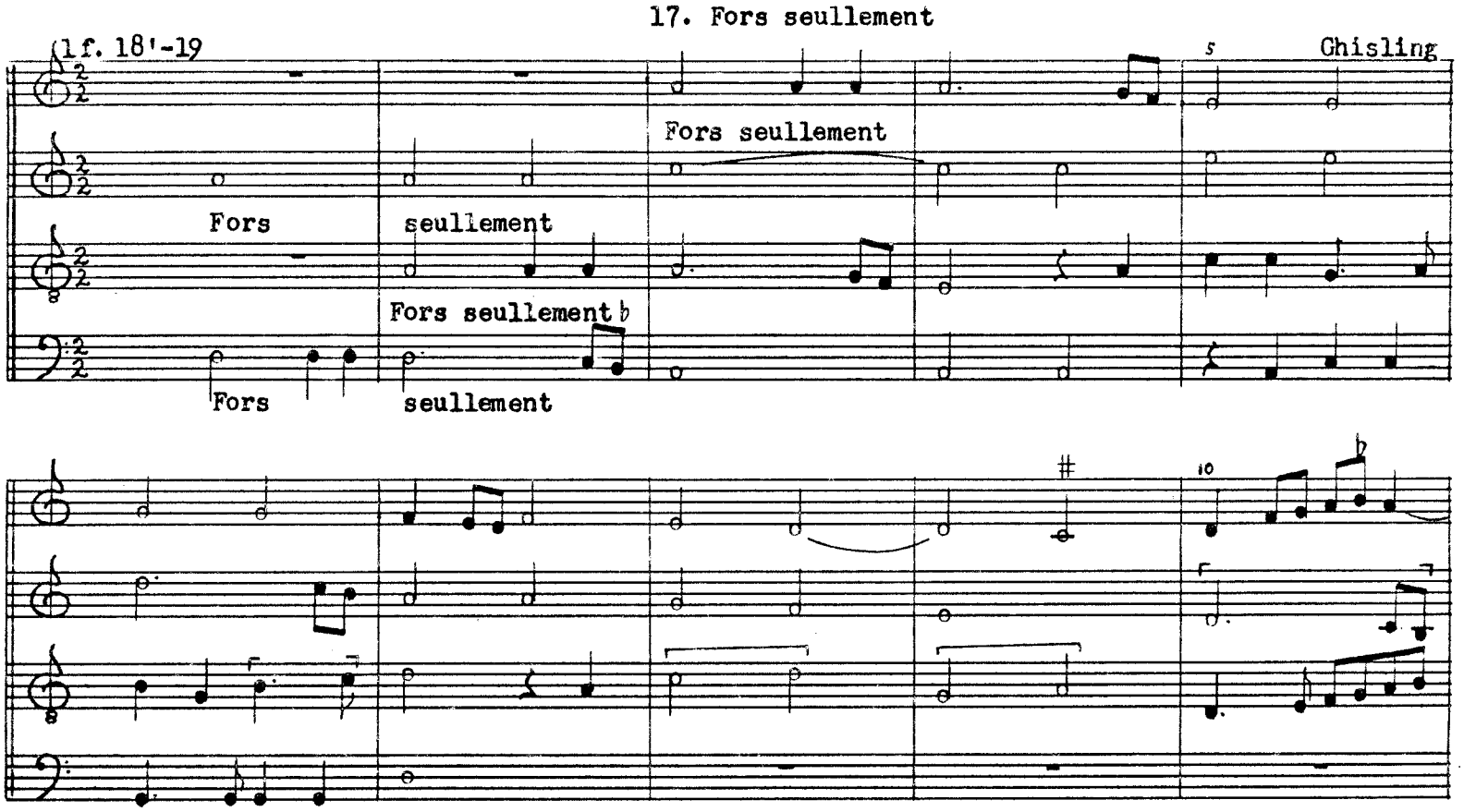
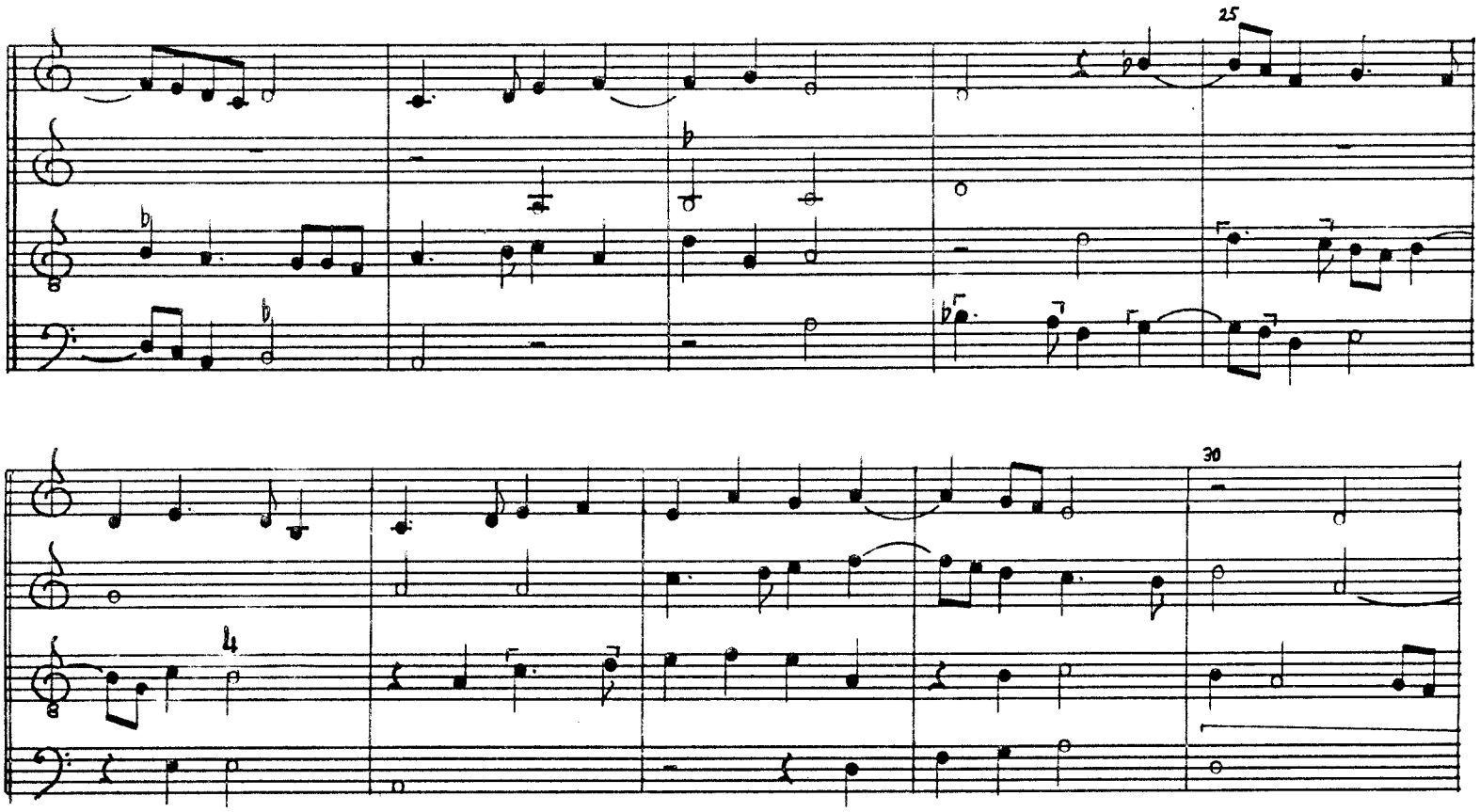
17. Fors seullement

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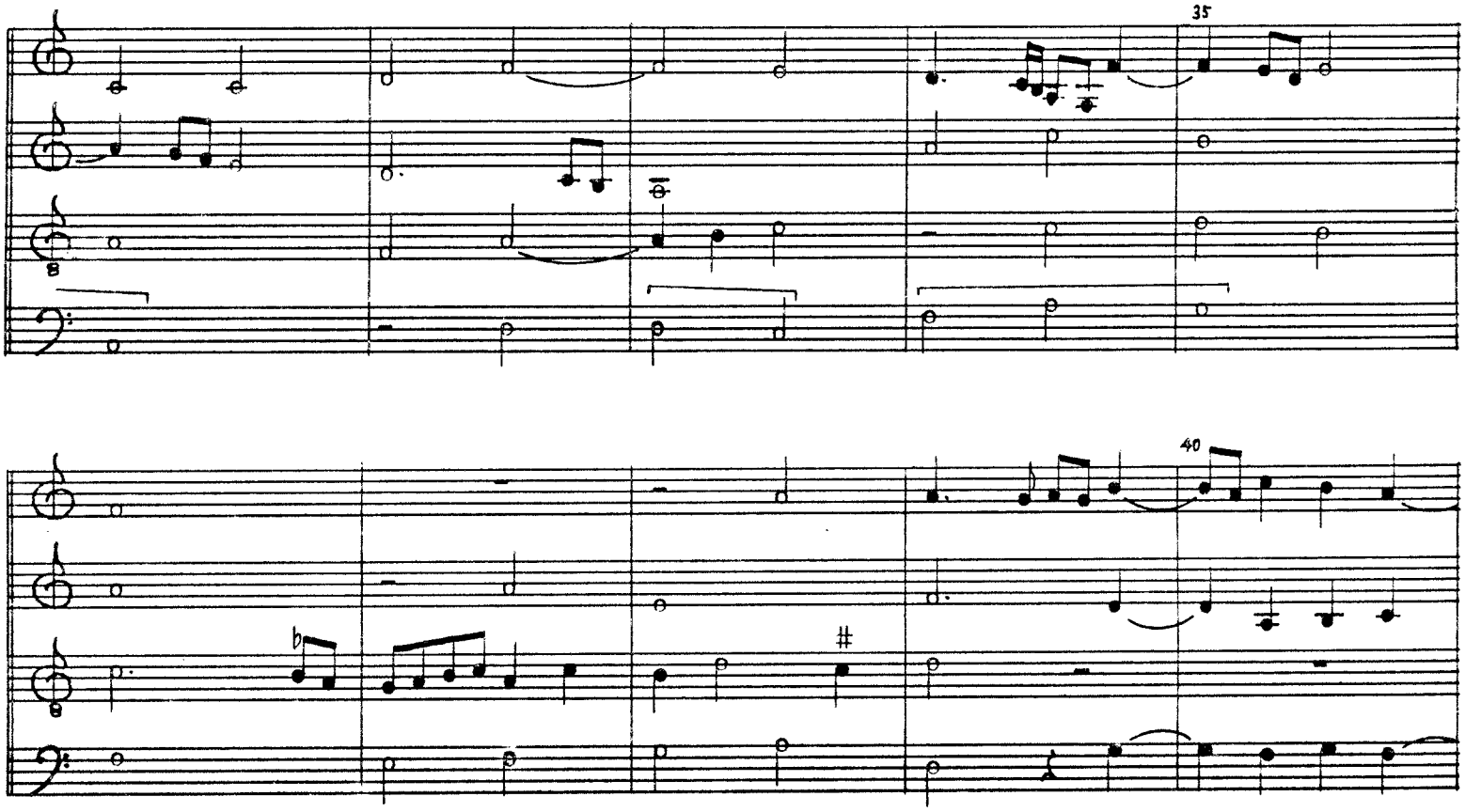
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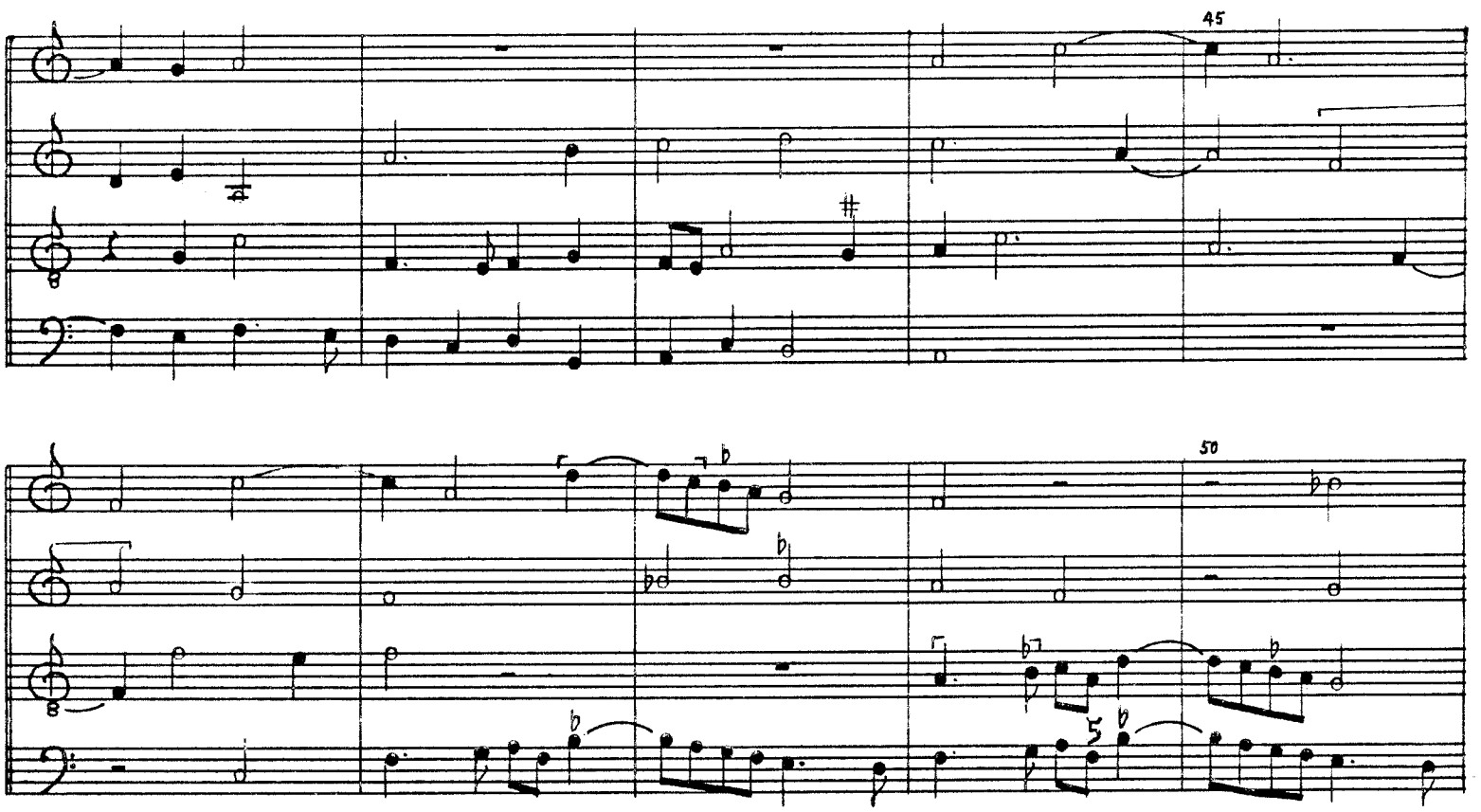
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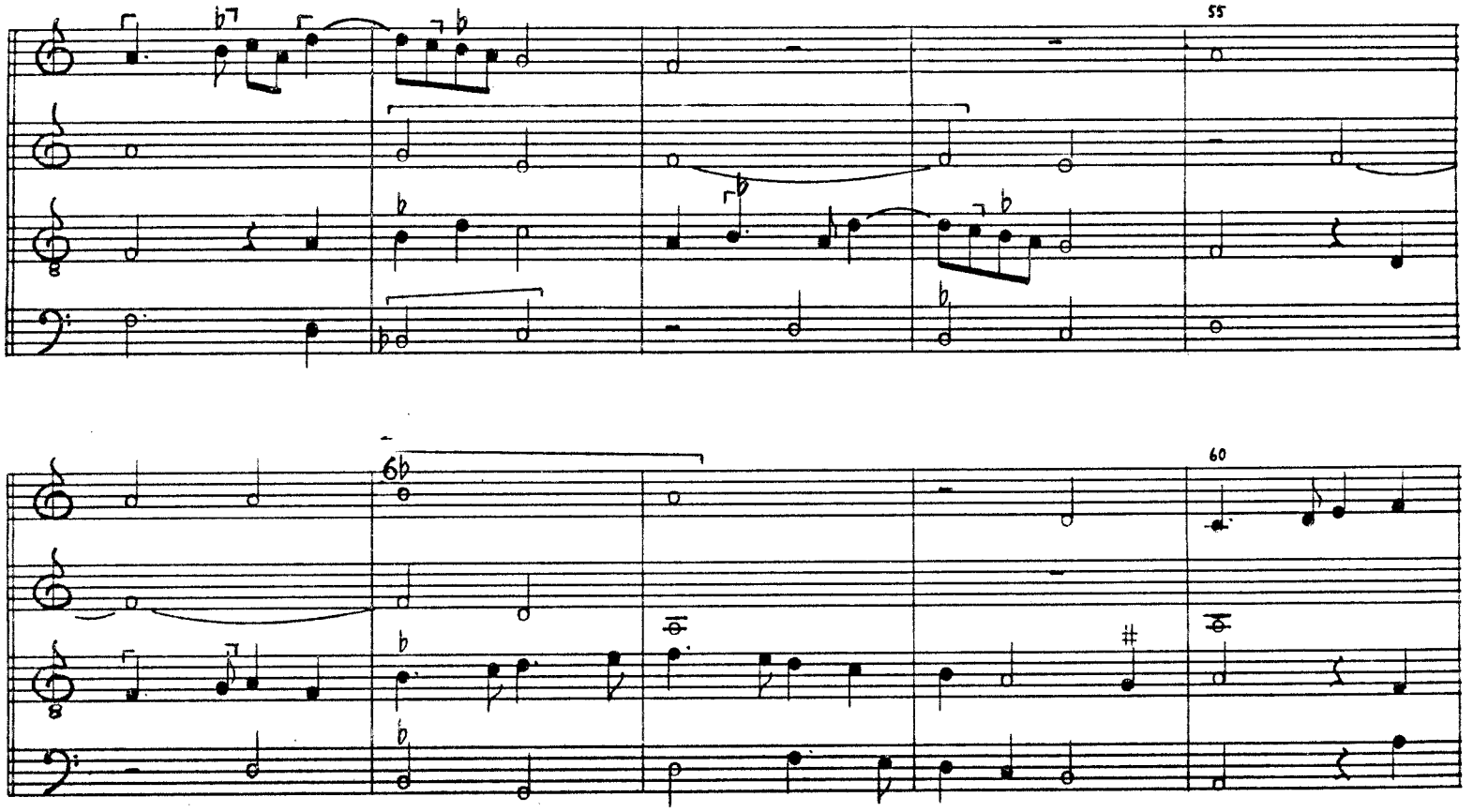
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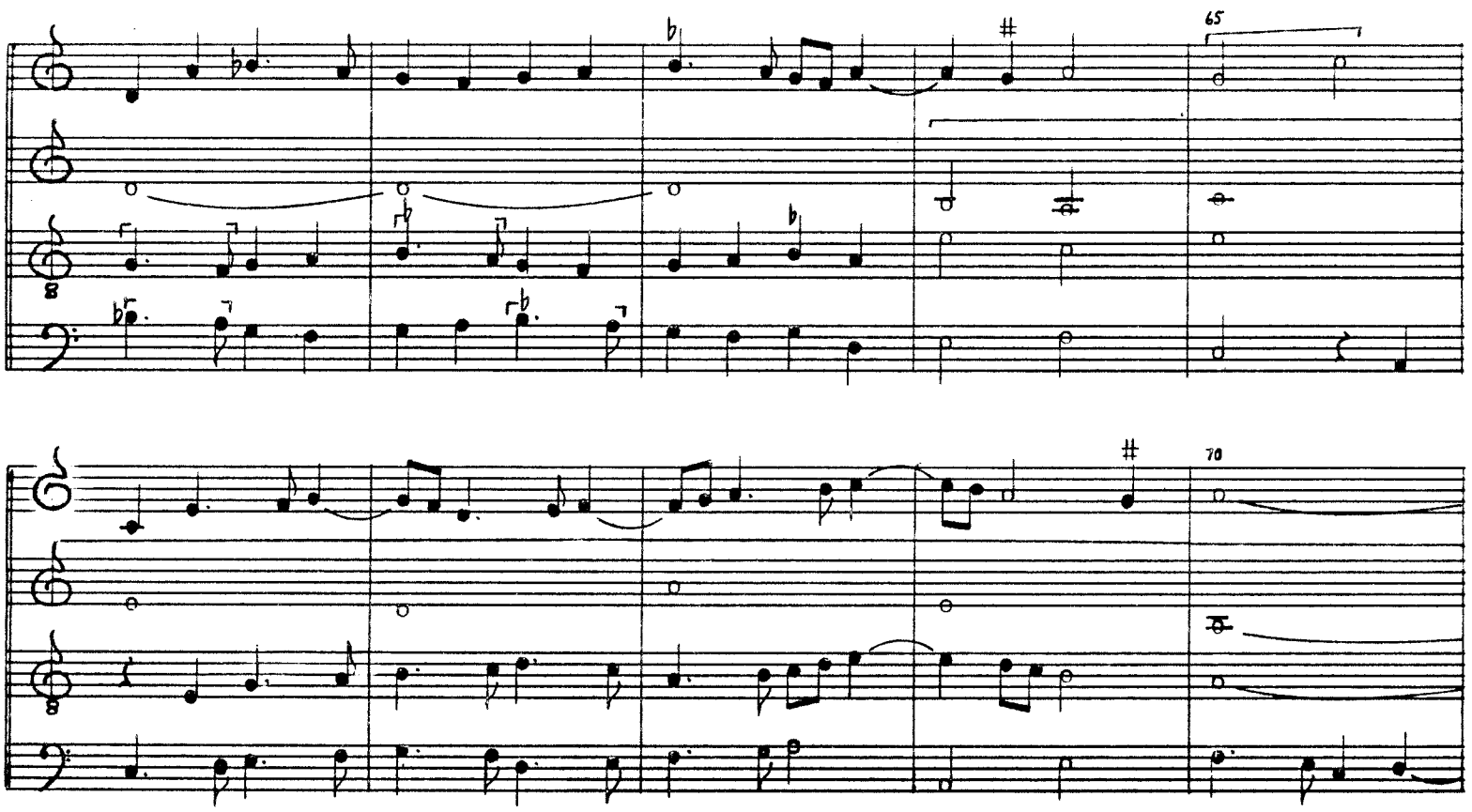
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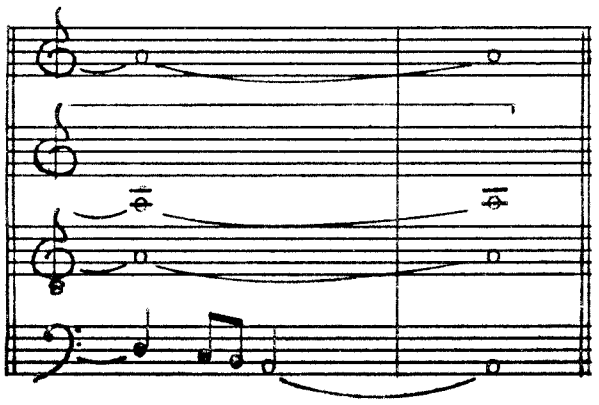
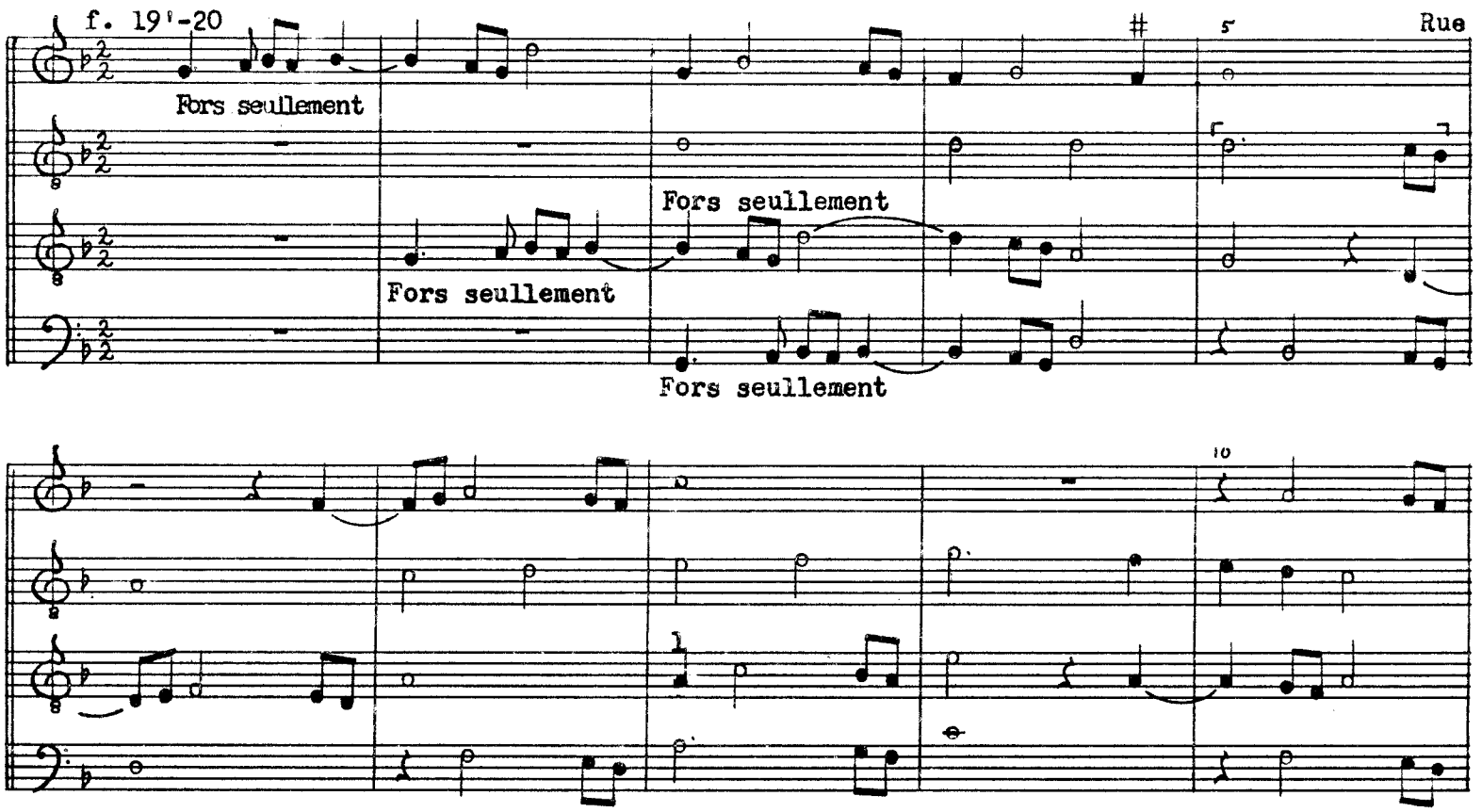
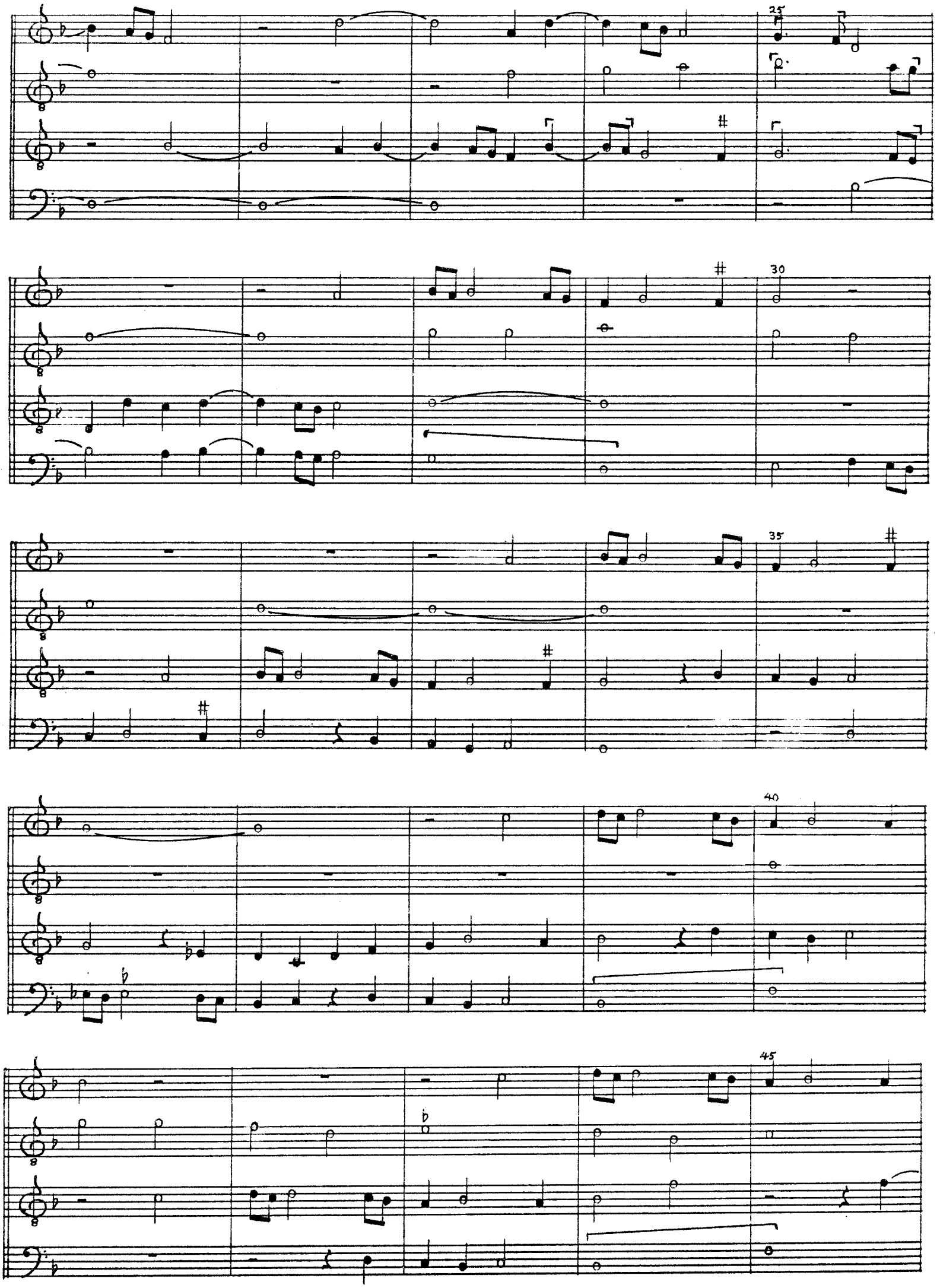


18. Fors seullement

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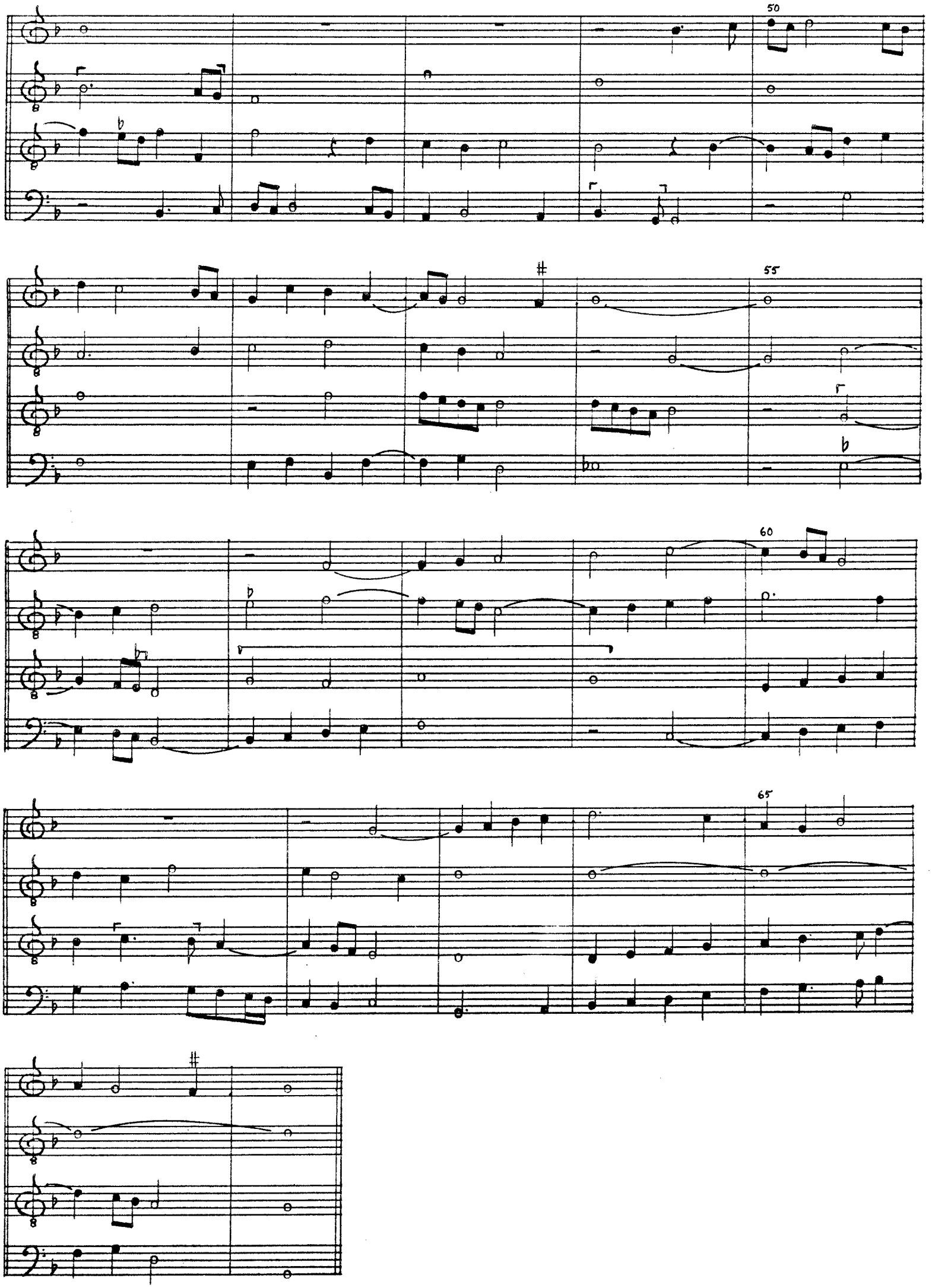
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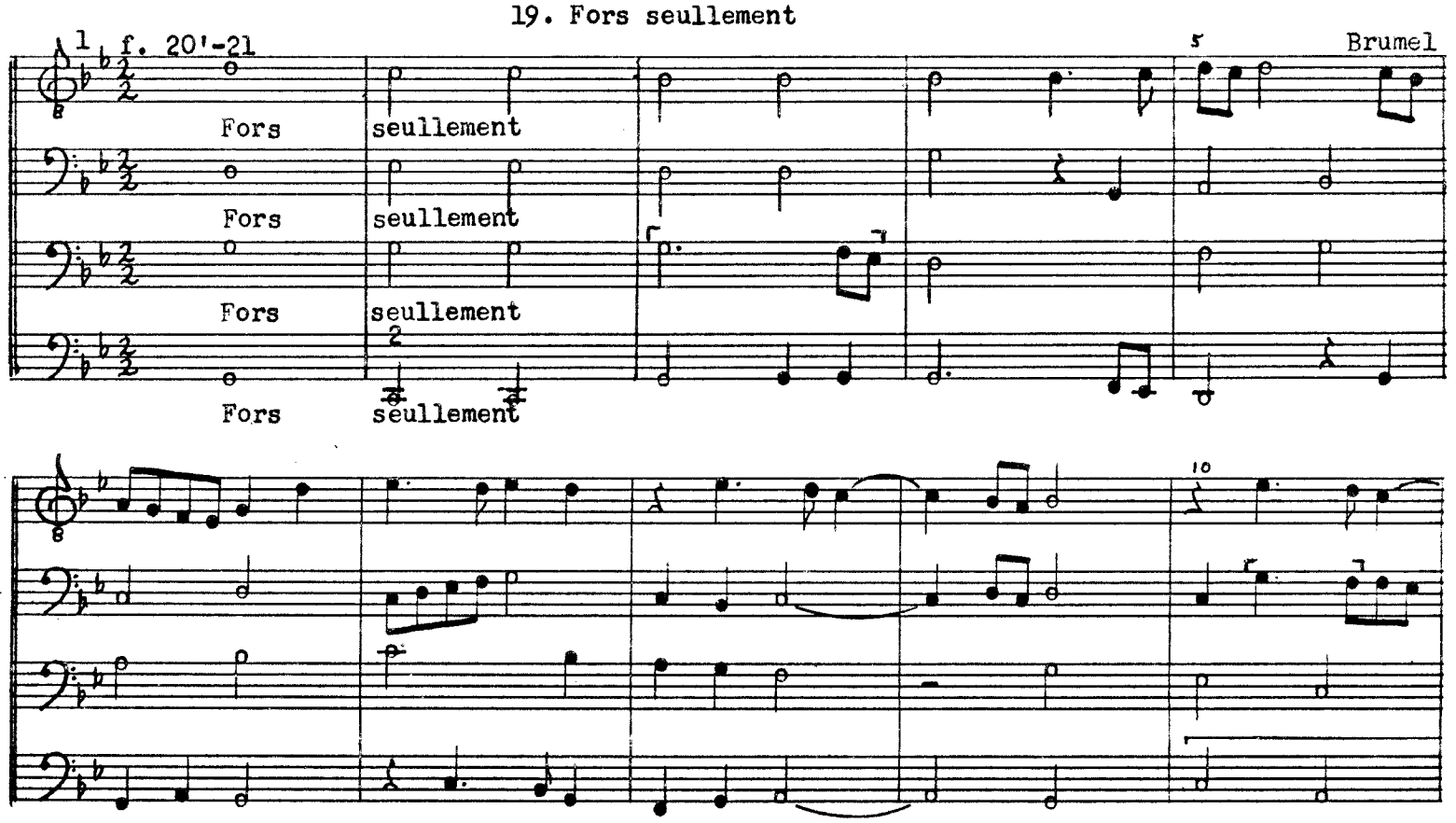
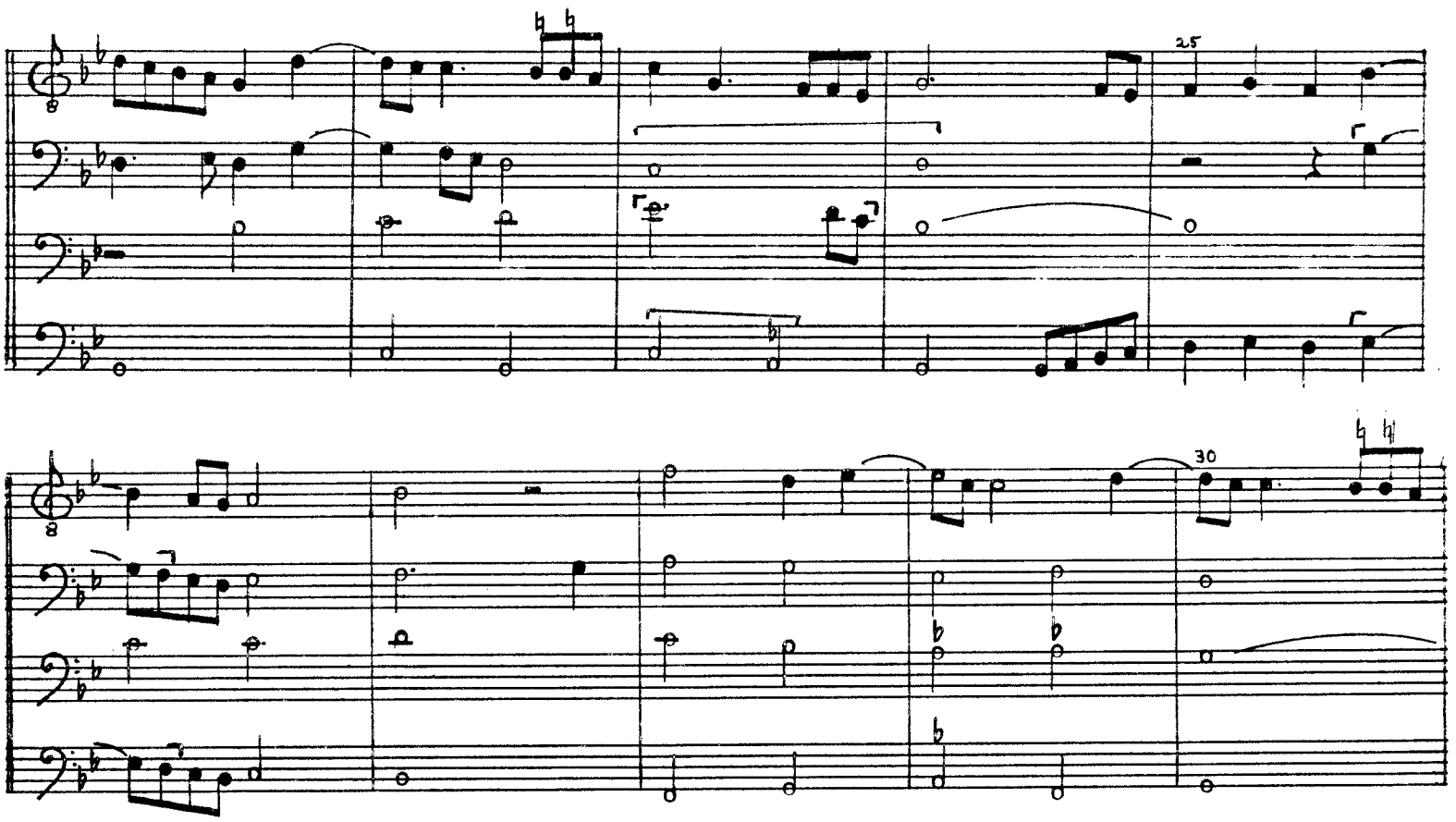
19. Fors seullement

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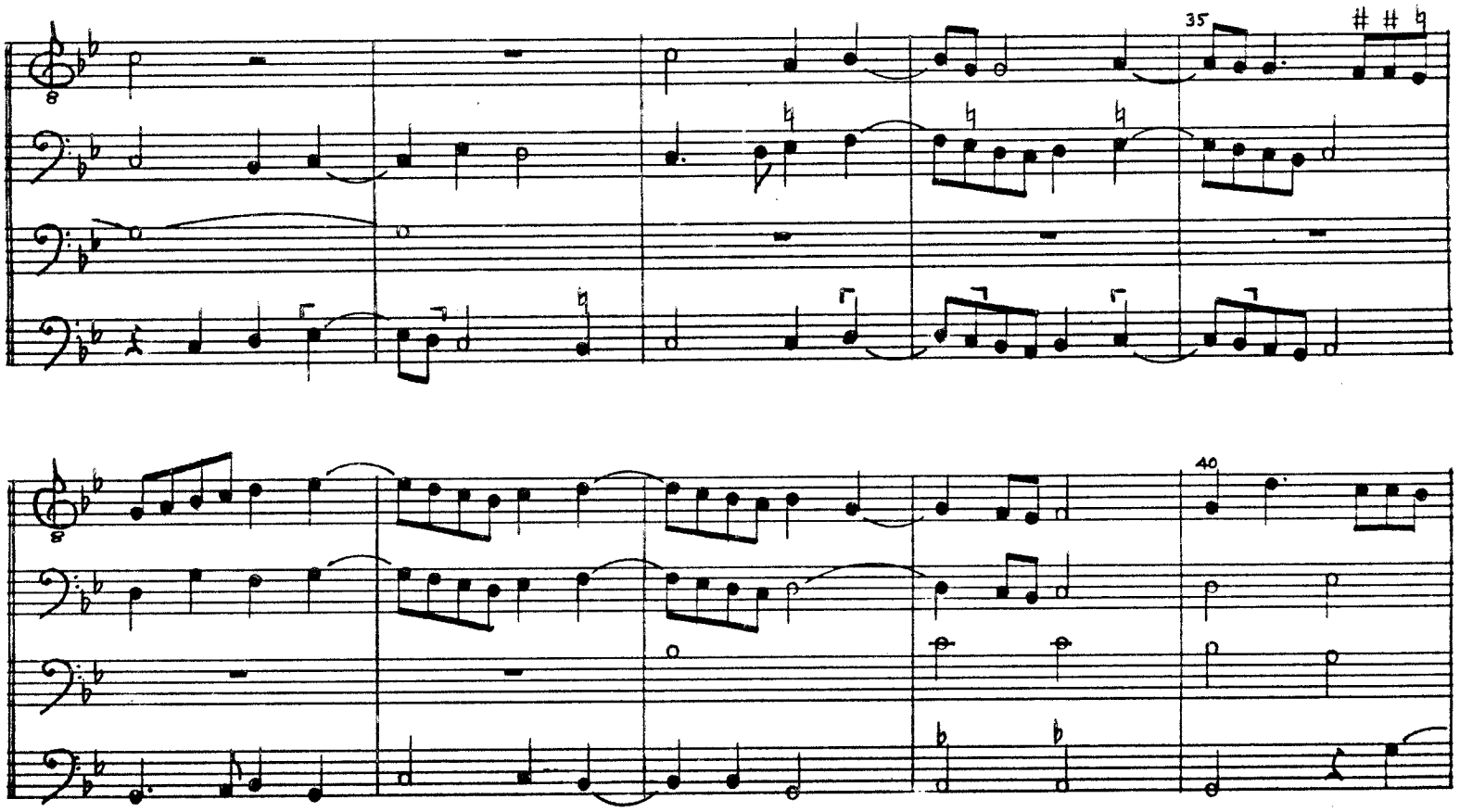
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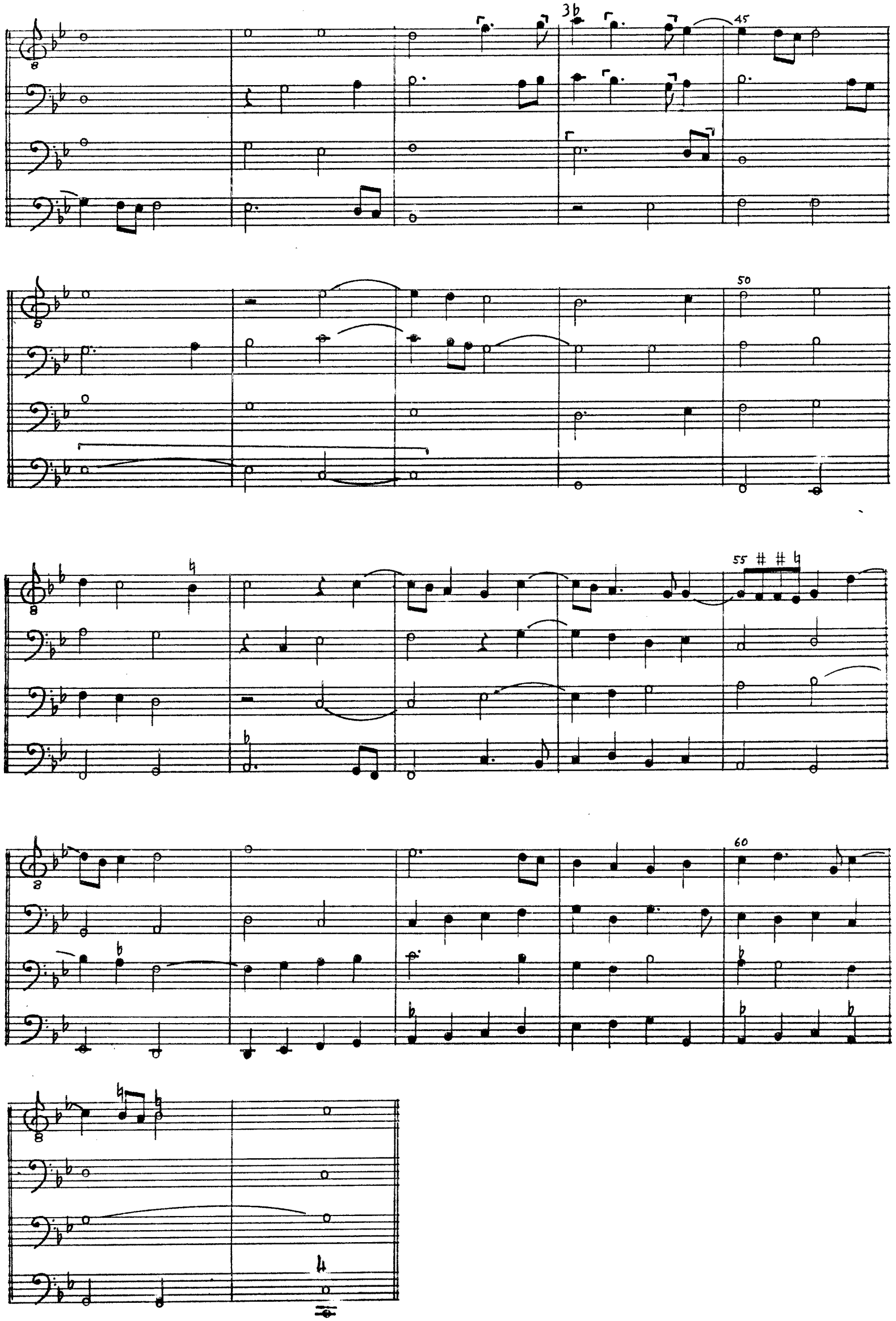
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20. Fors seullement

f. 21'-22

5 Pipelare

Fors seullement

Fors seullement

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Fors seullement

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Fors seullement

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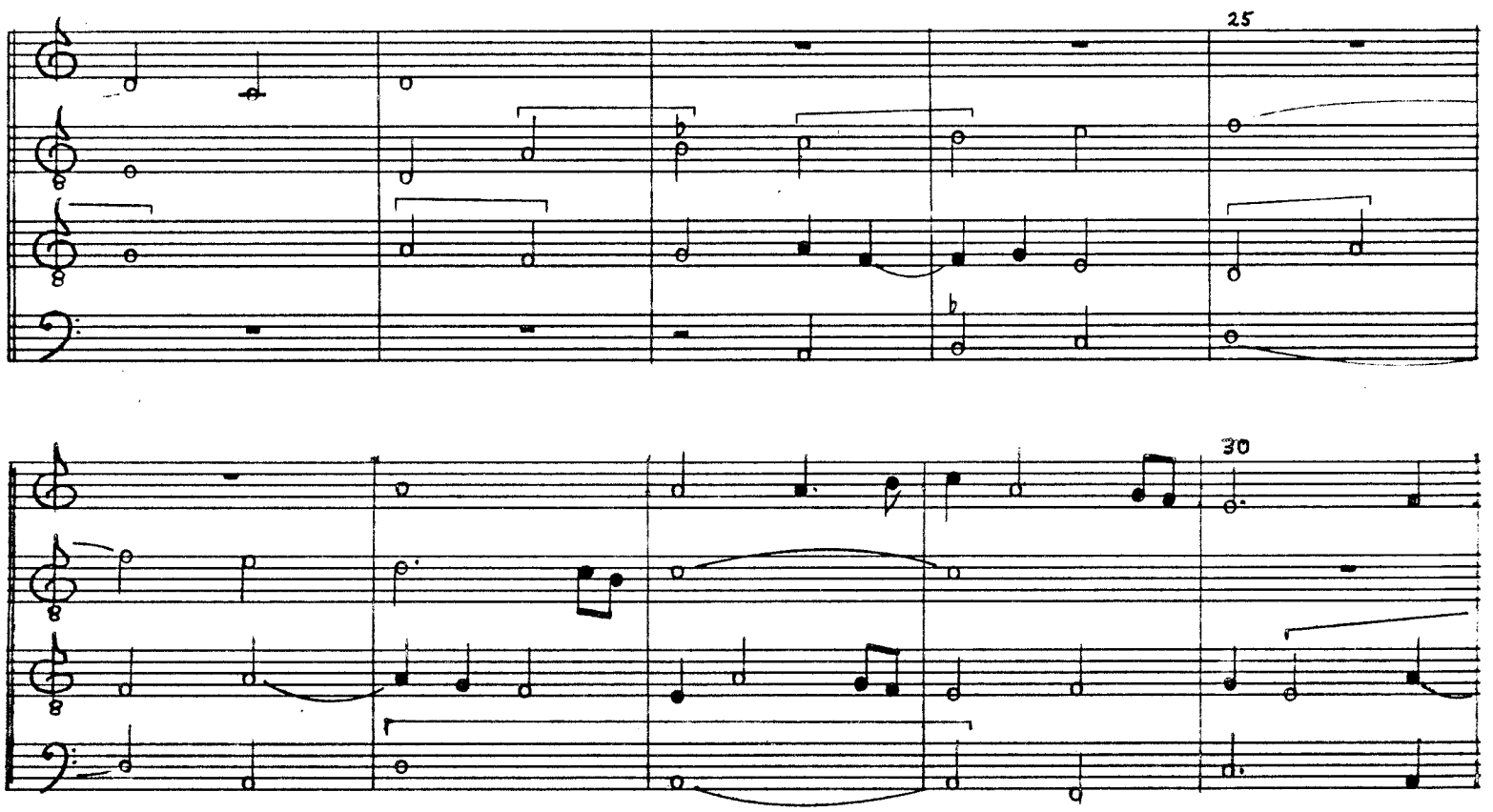
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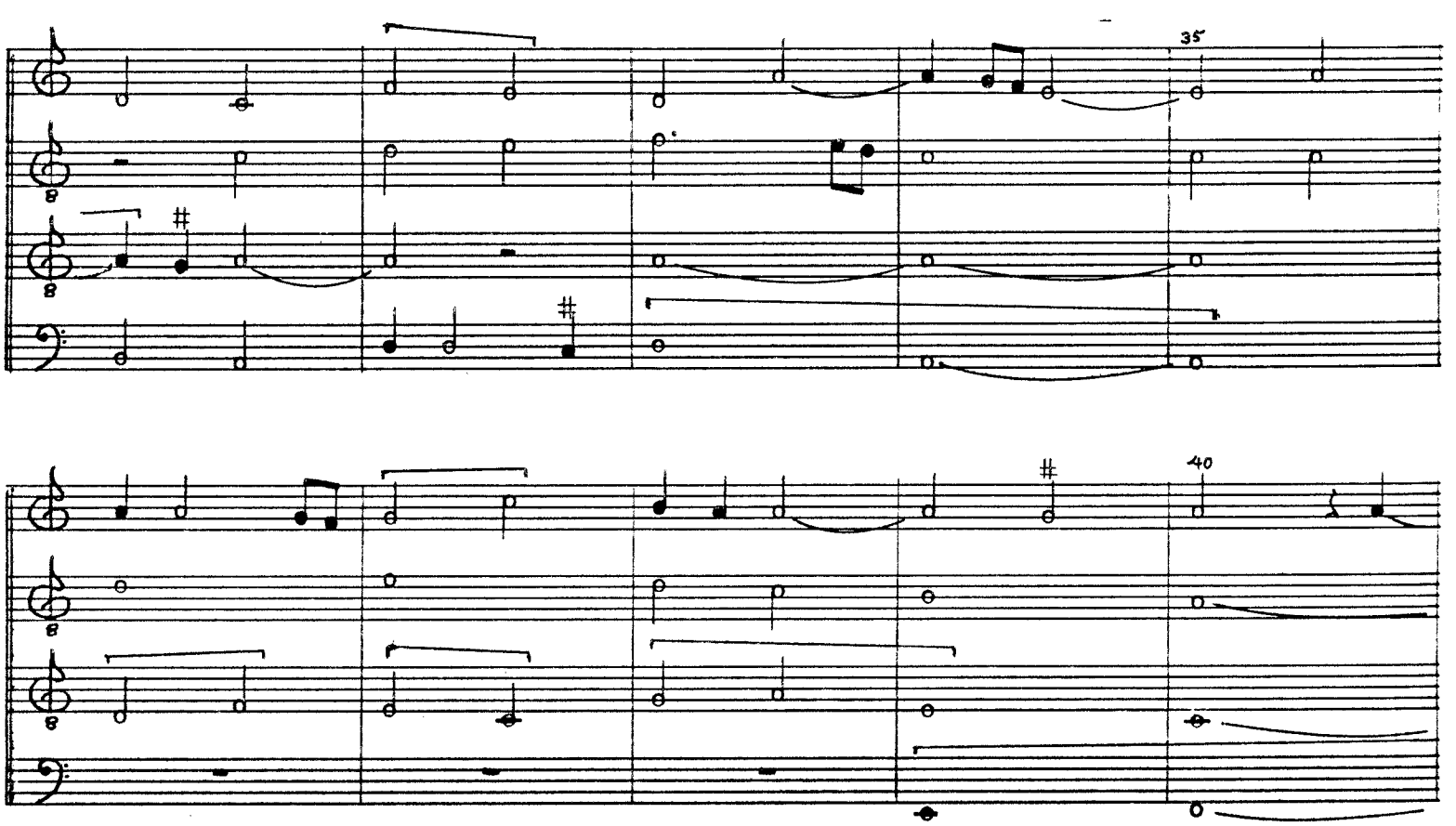
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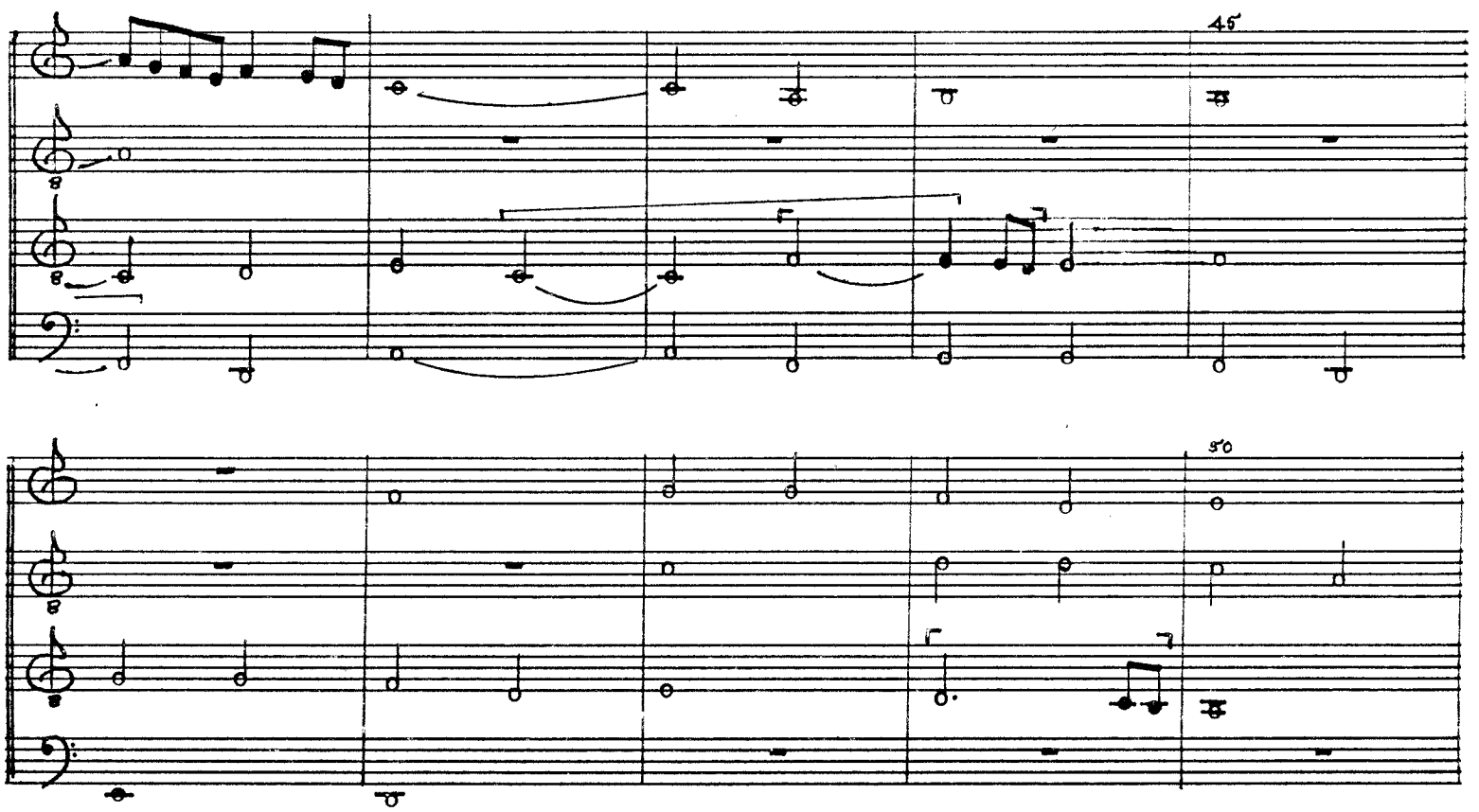
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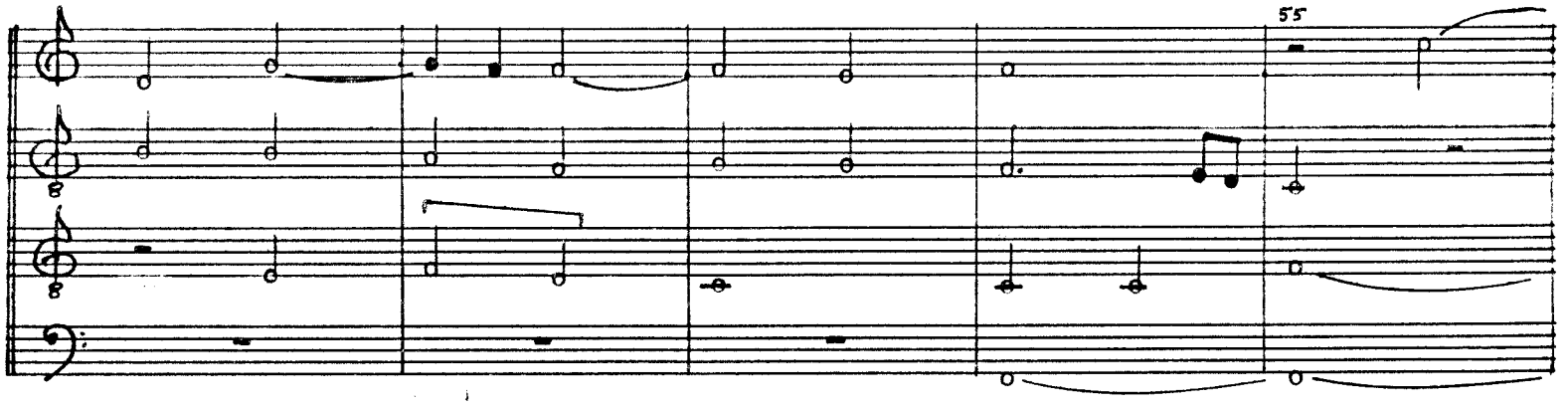
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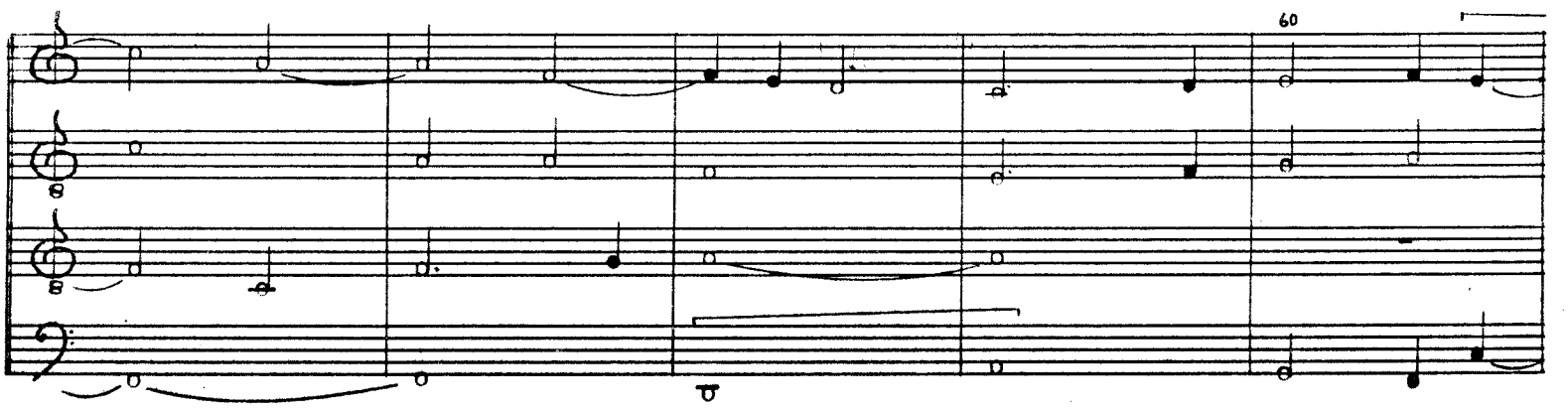
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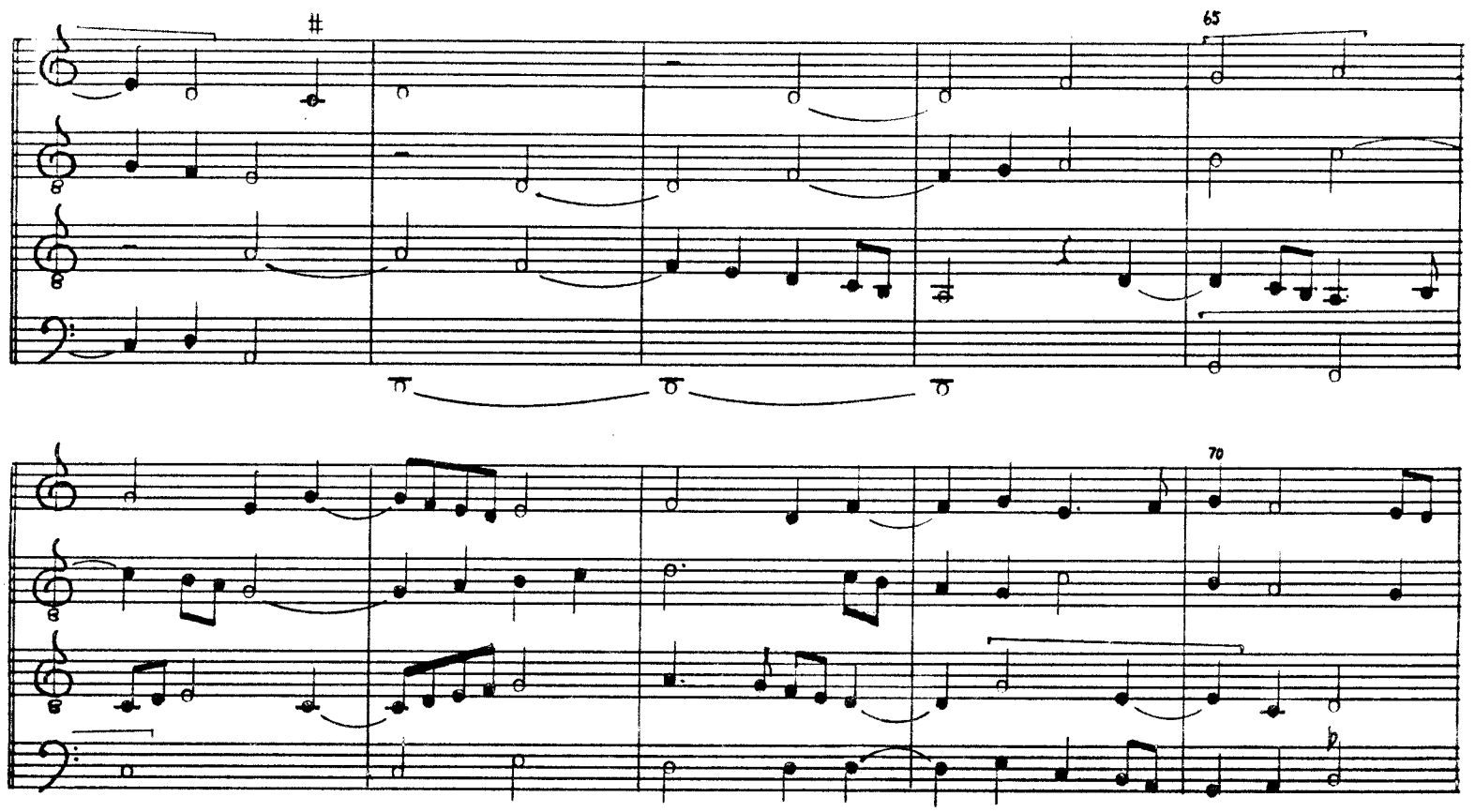
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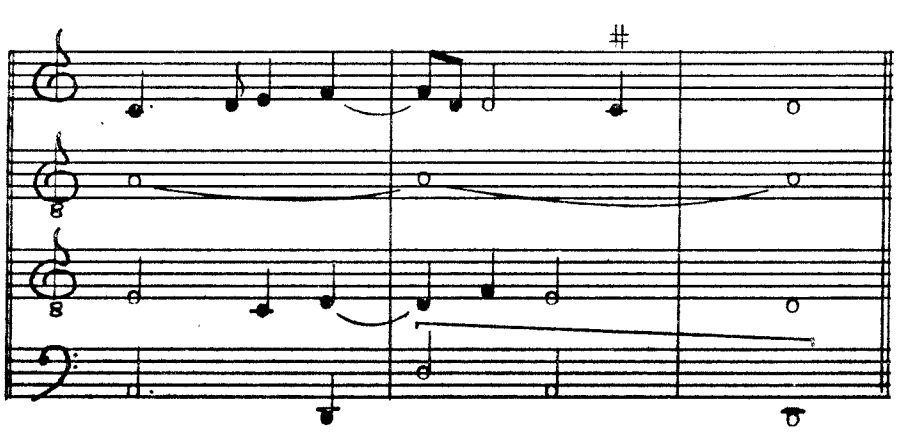

21. Fors seullement

f. 22'-23

Fors seullement

Fors seullement

5 De Orto

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Fors seullement

Fors seullement

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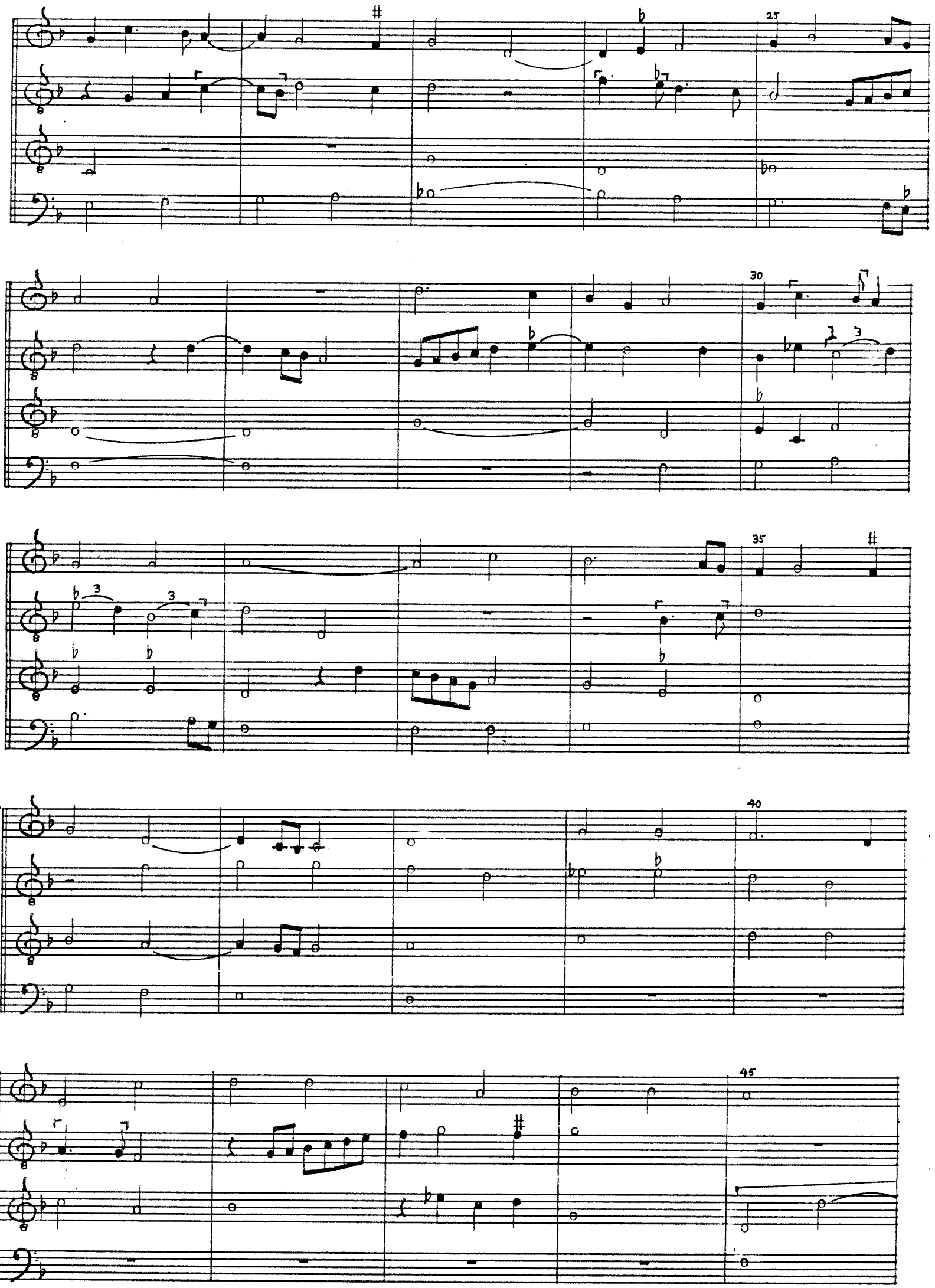
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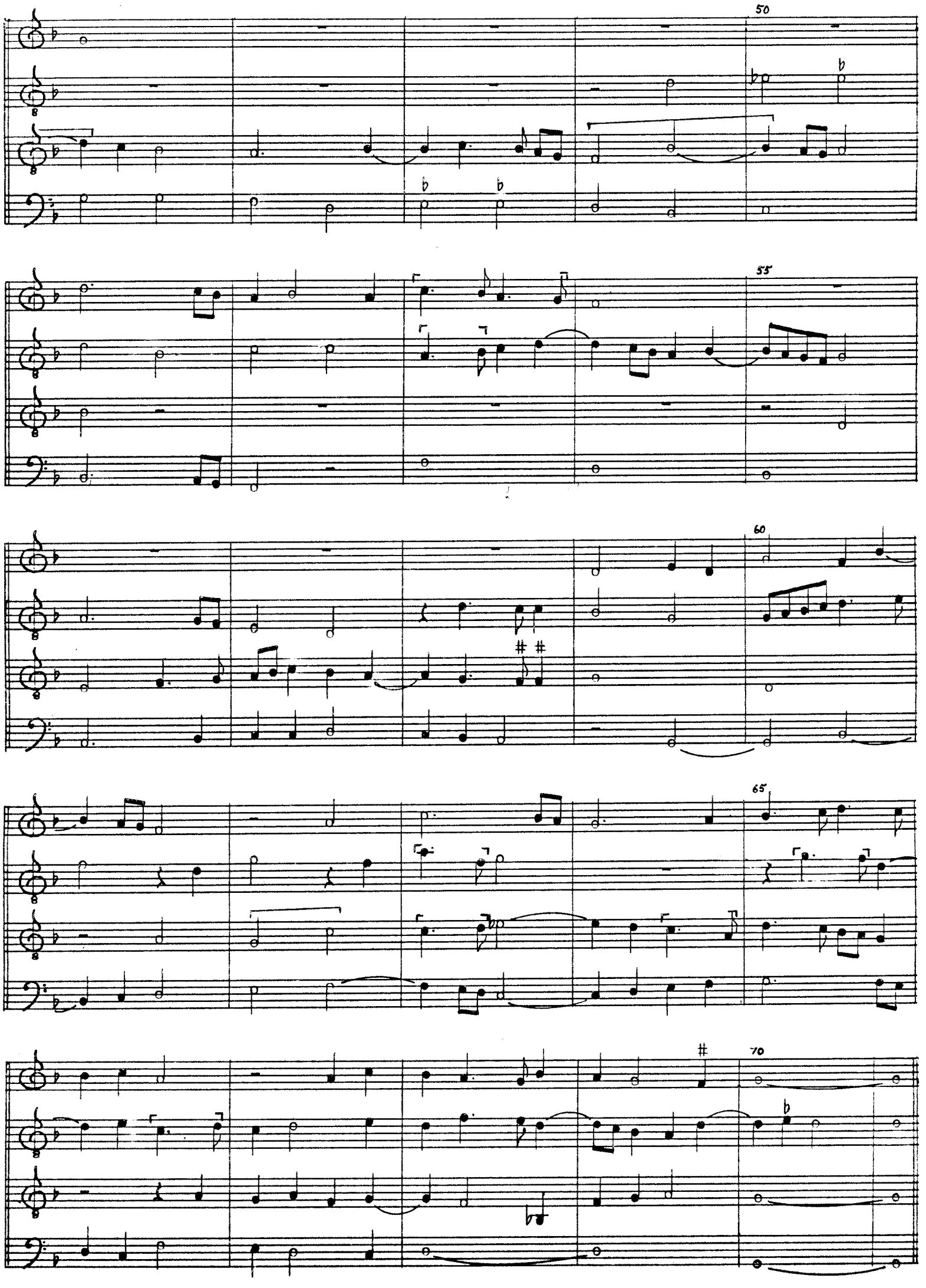
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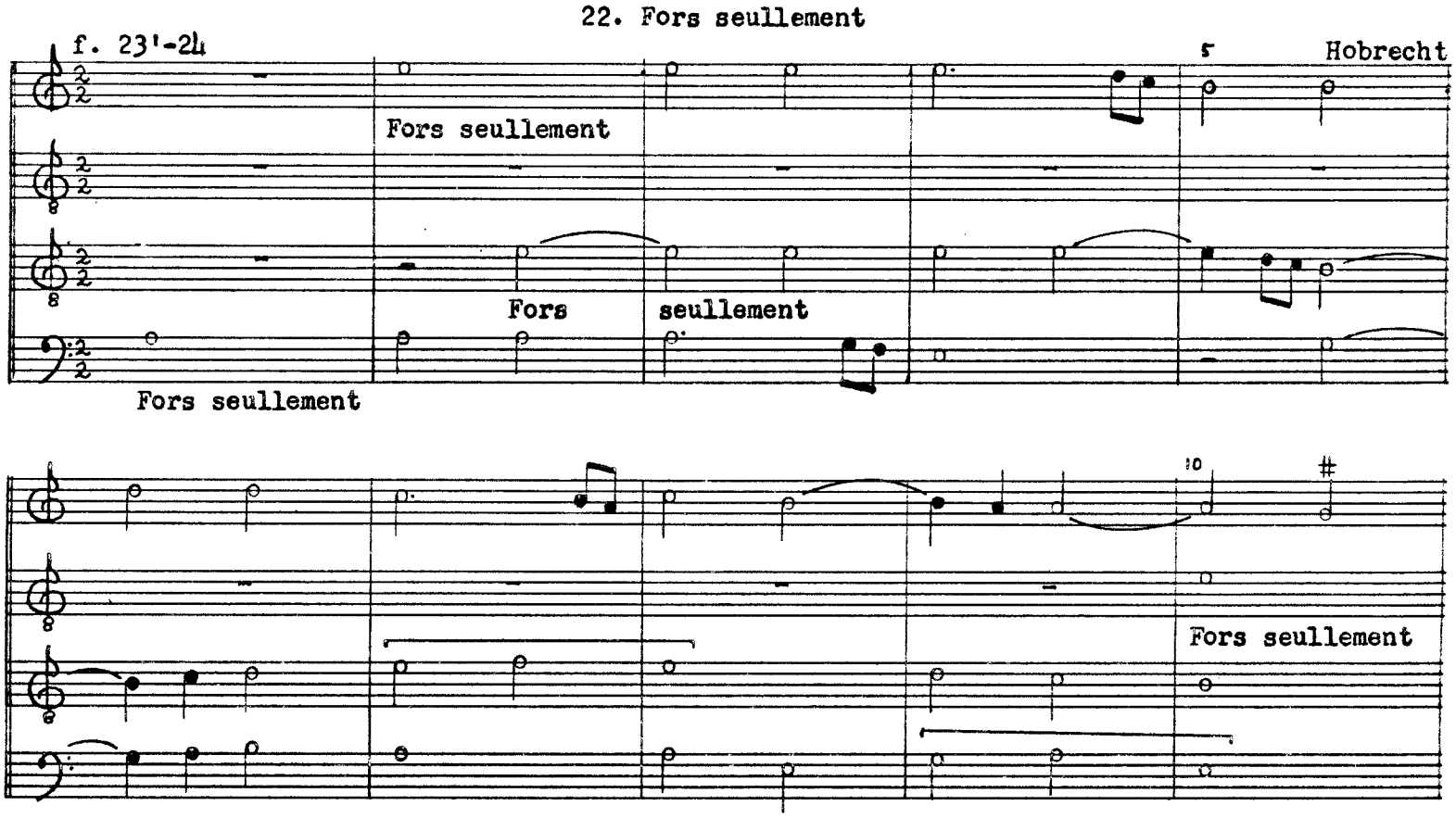
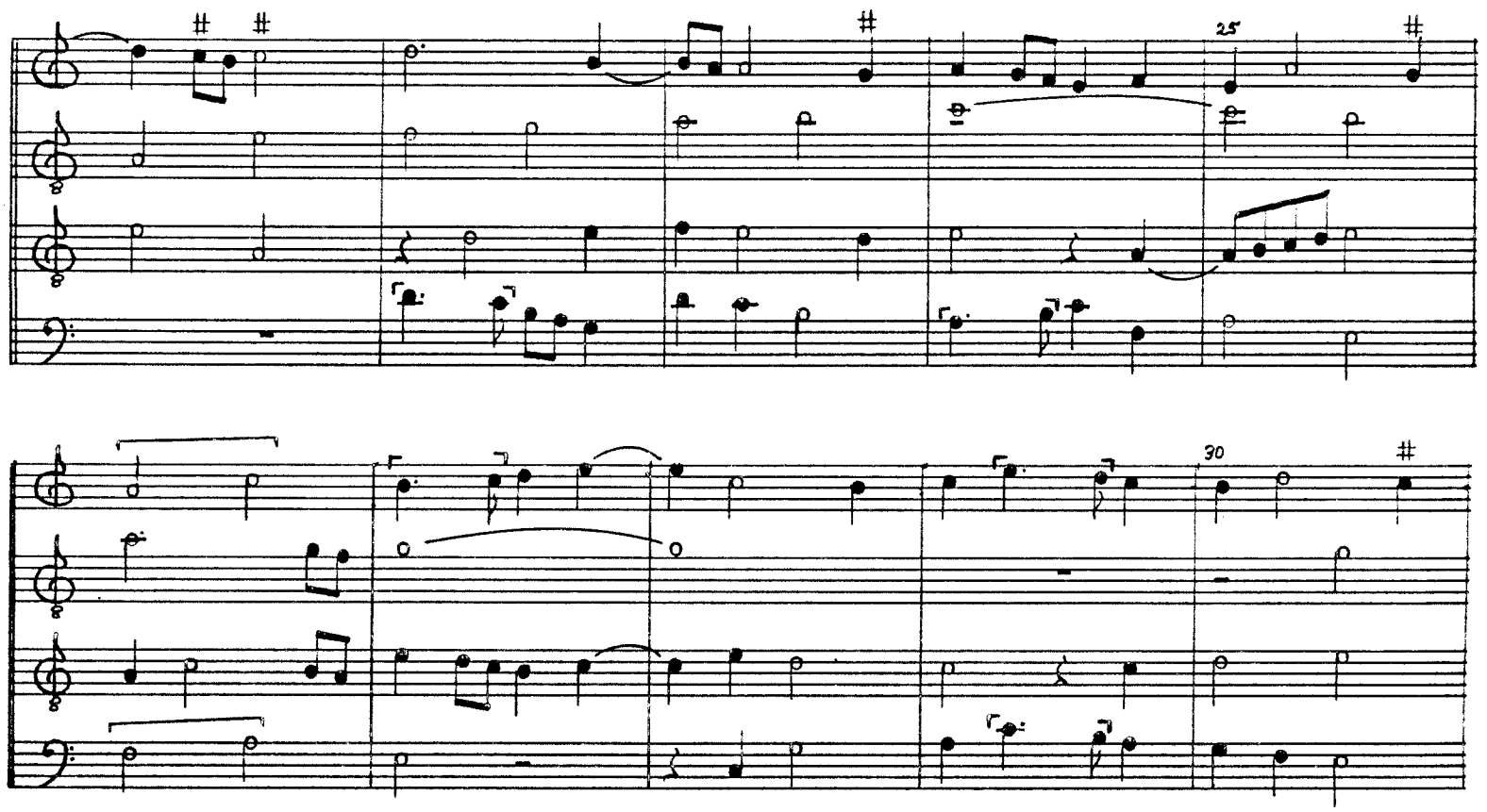
22. Fors seullement

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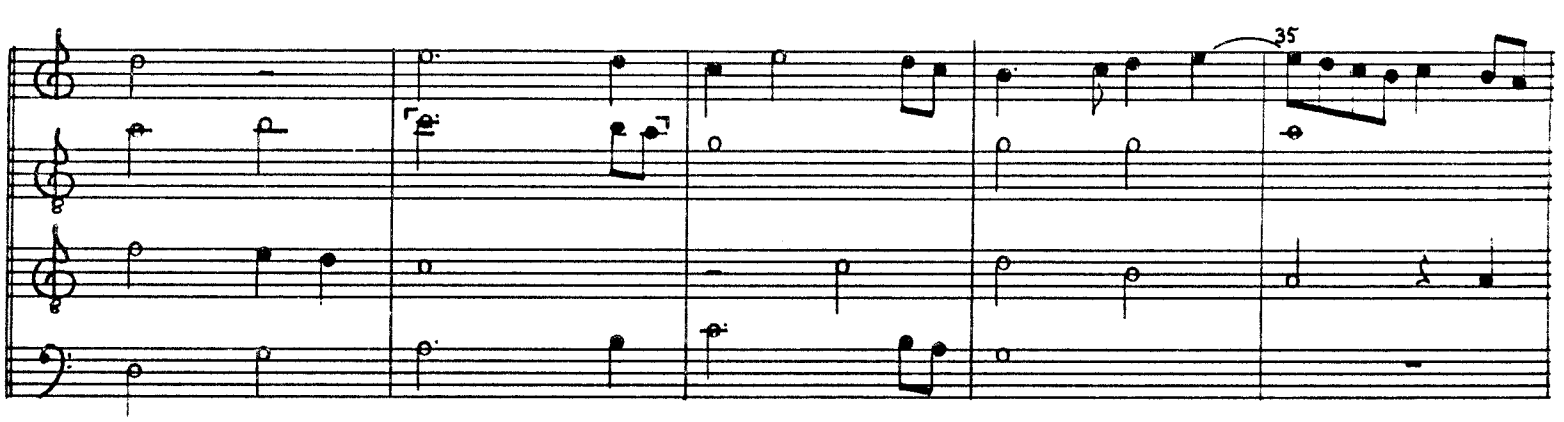
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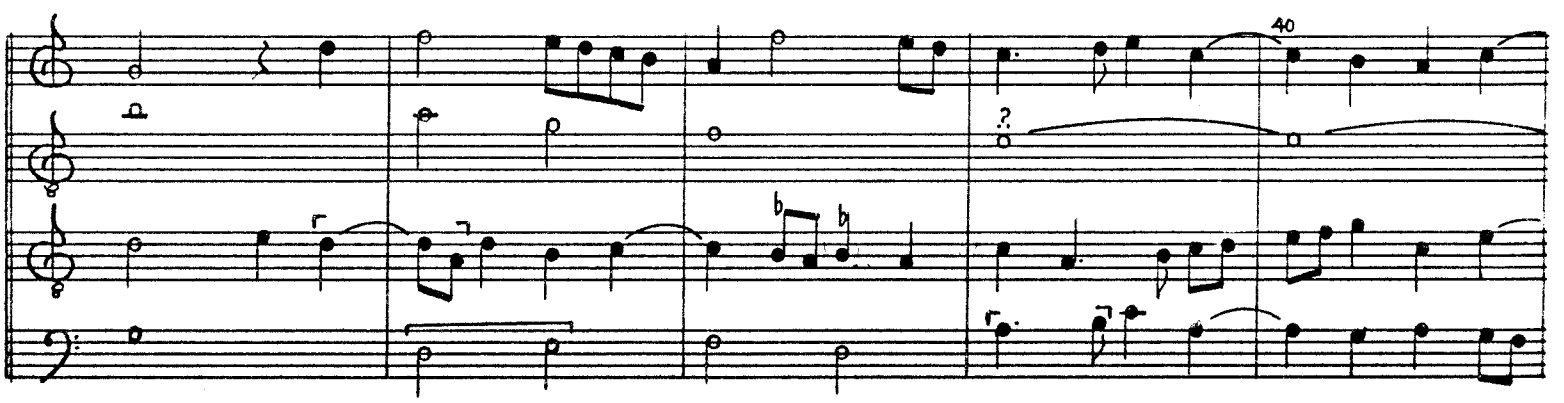
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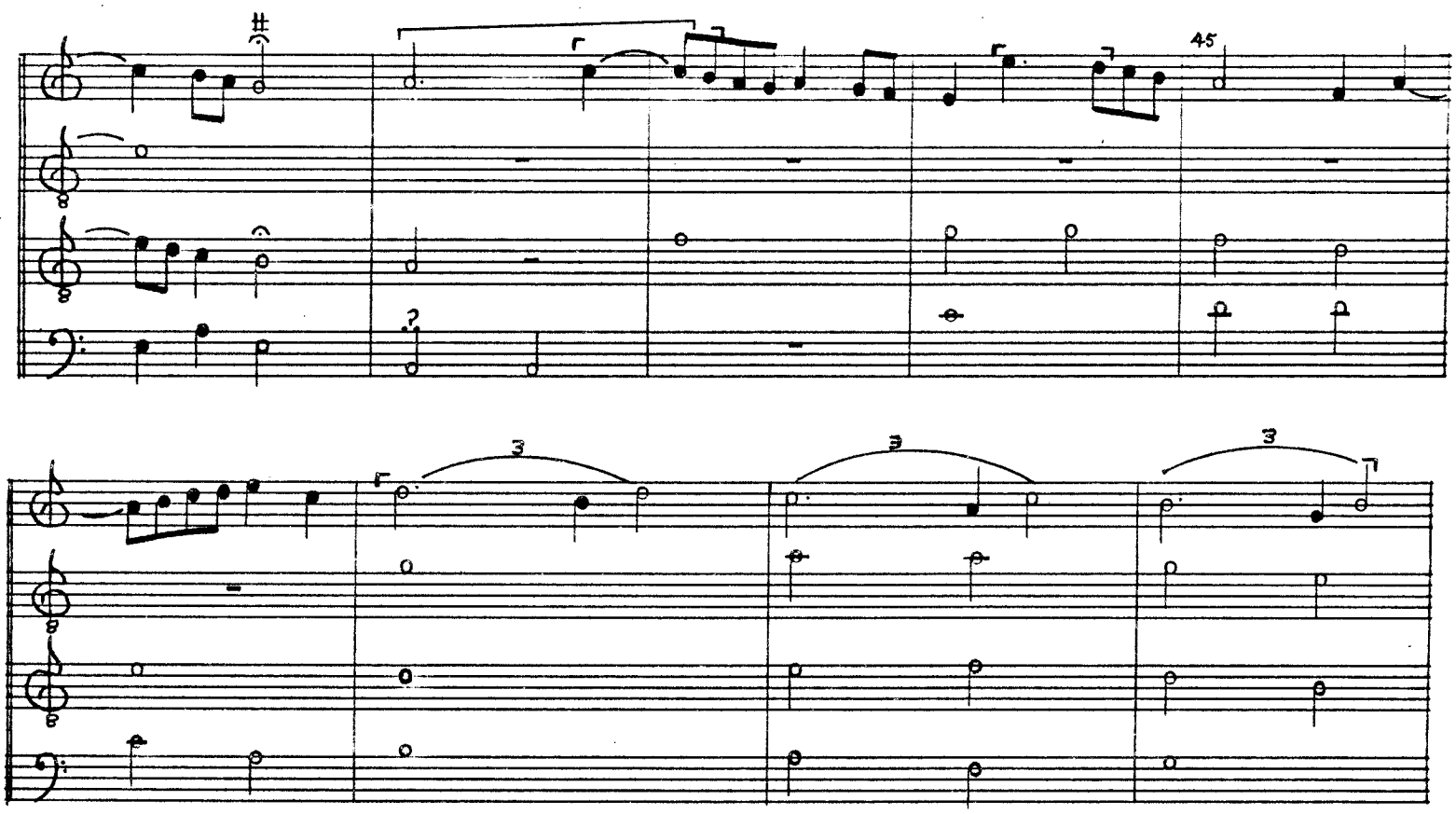
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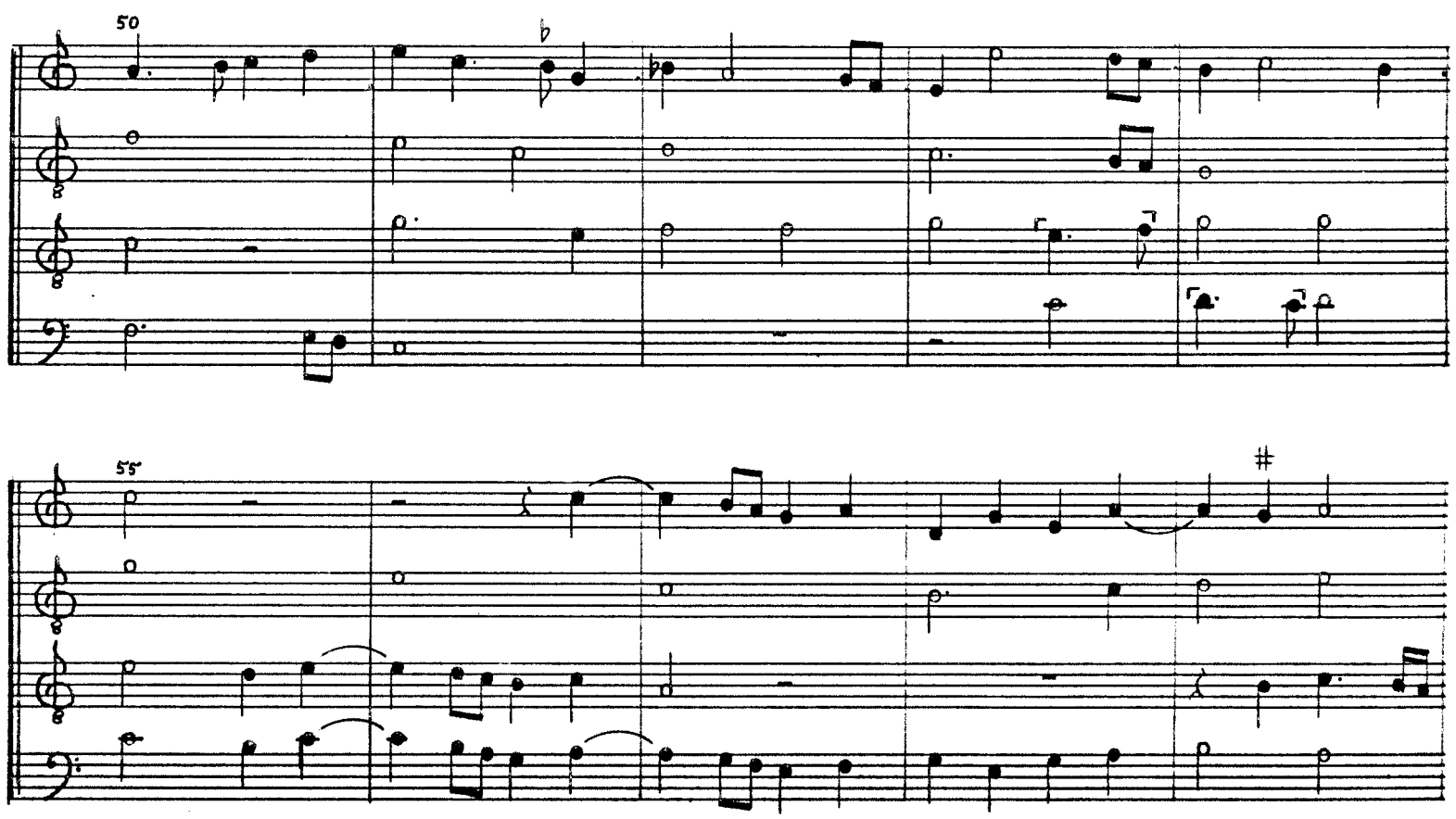
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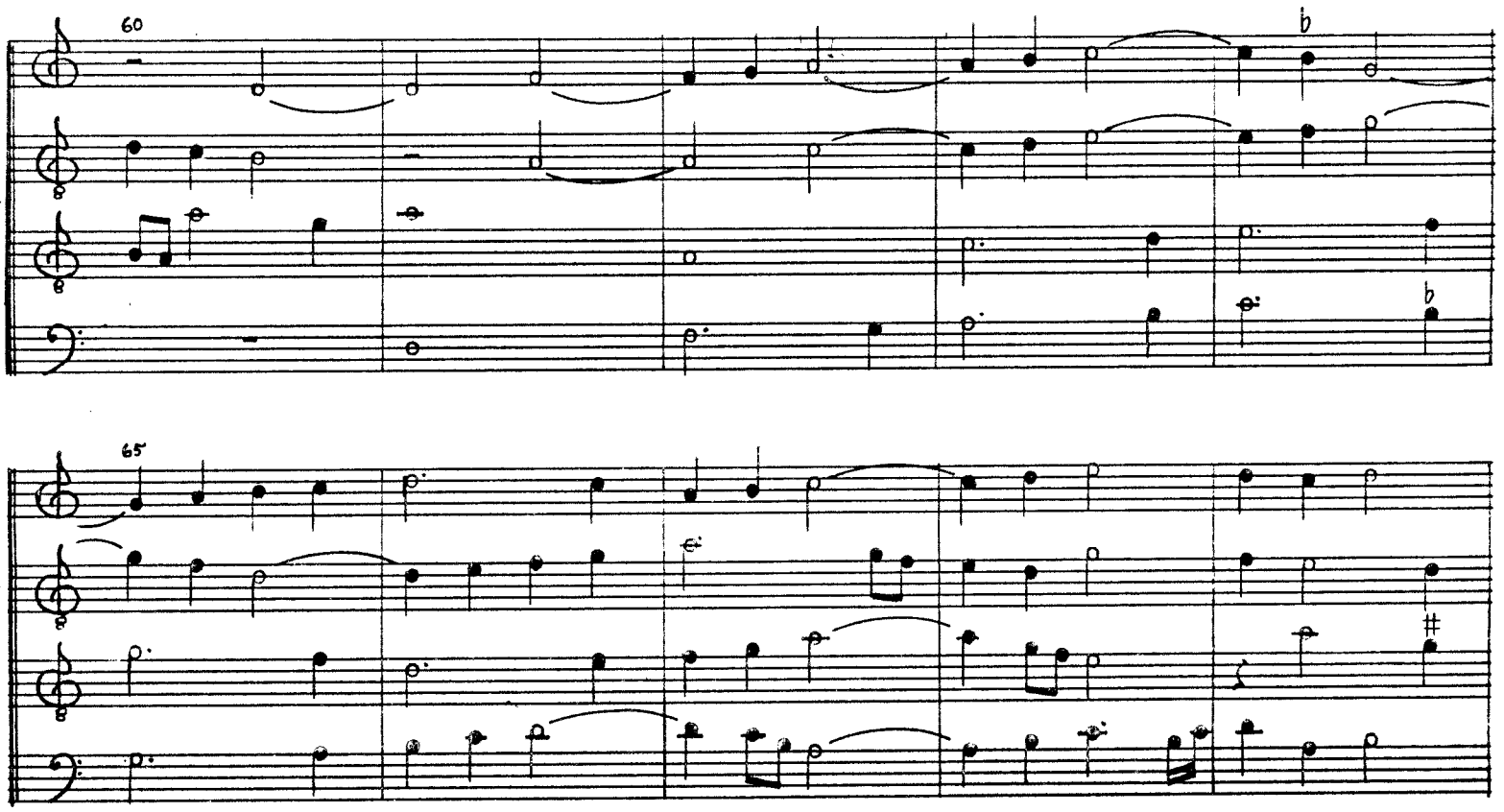
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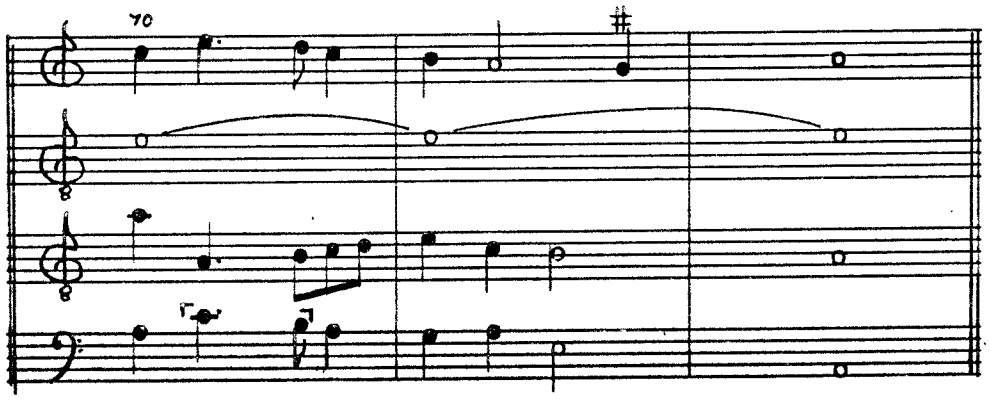
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23. Par vous je suis

f. 24'-25

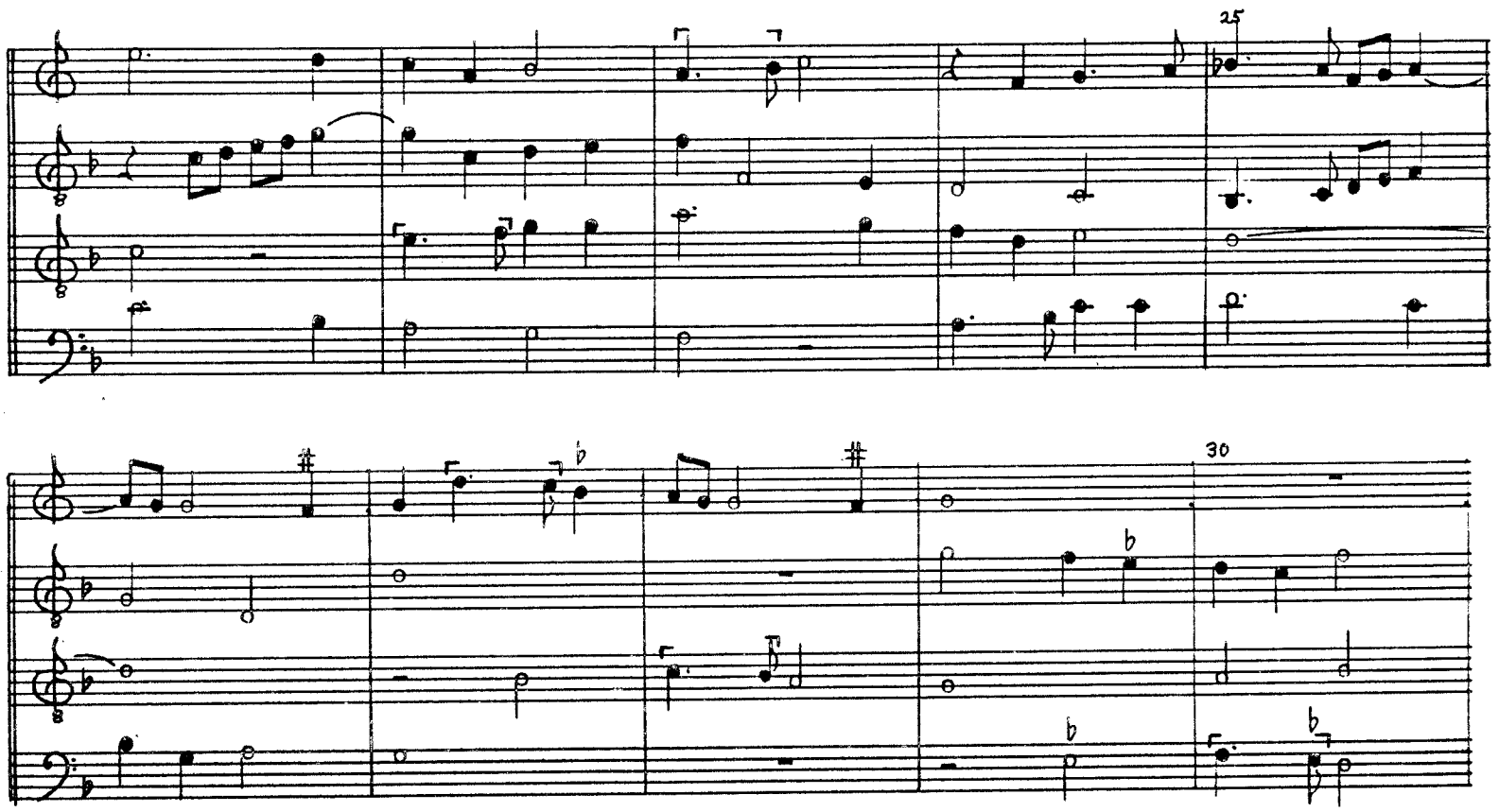
Josquin

Par vous je suis

Par vous je suis

Par vous je suis

Par vous je suis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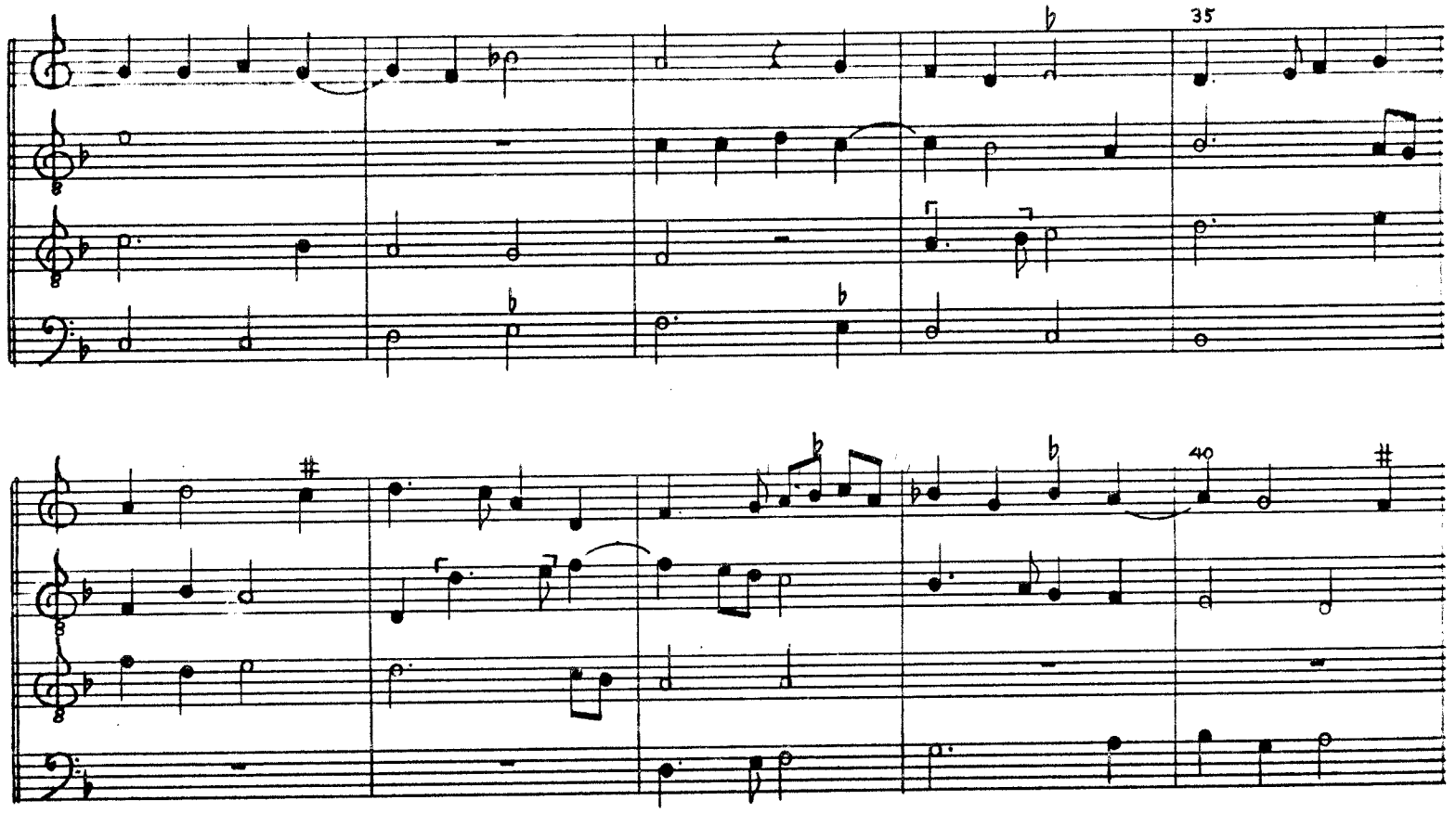
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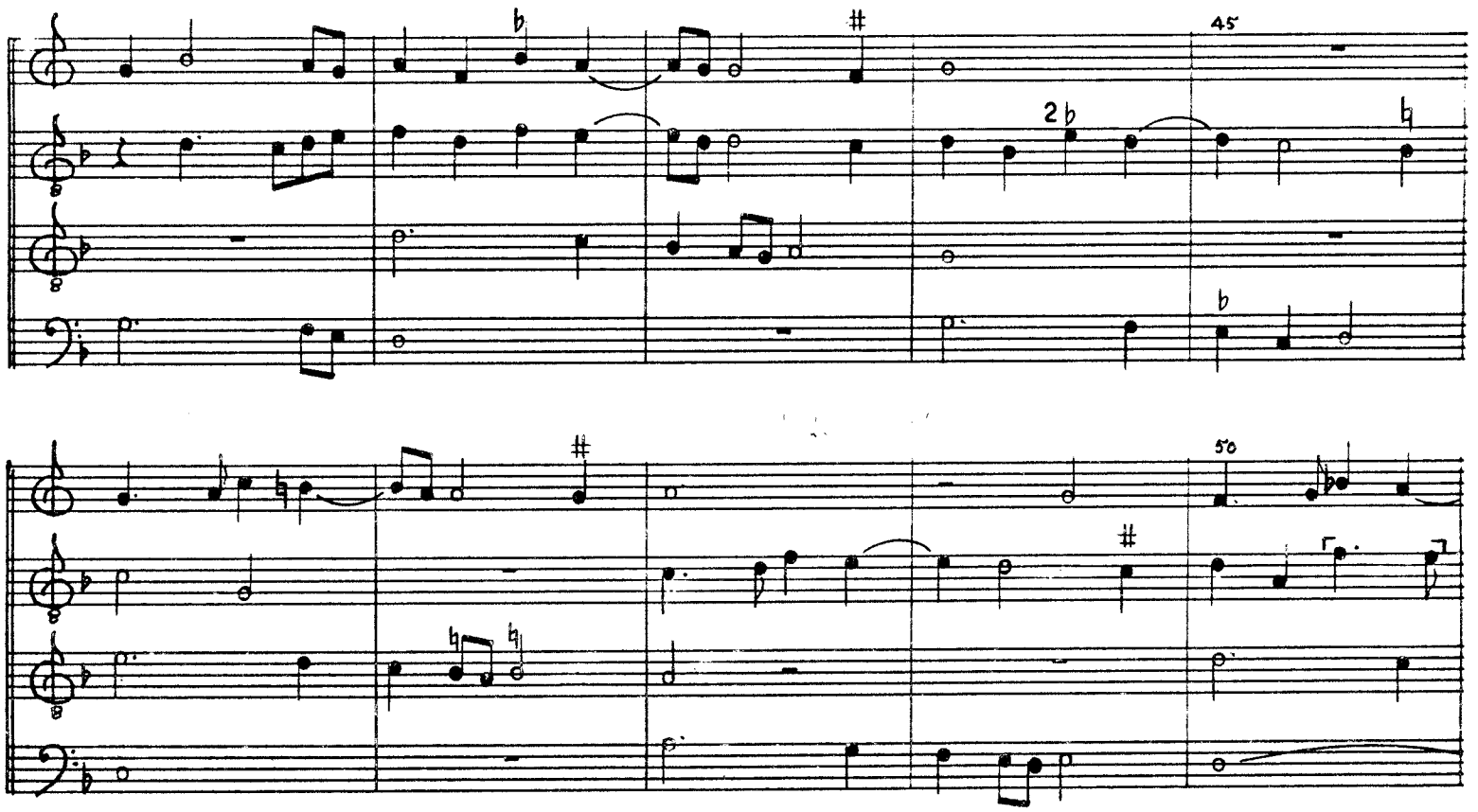
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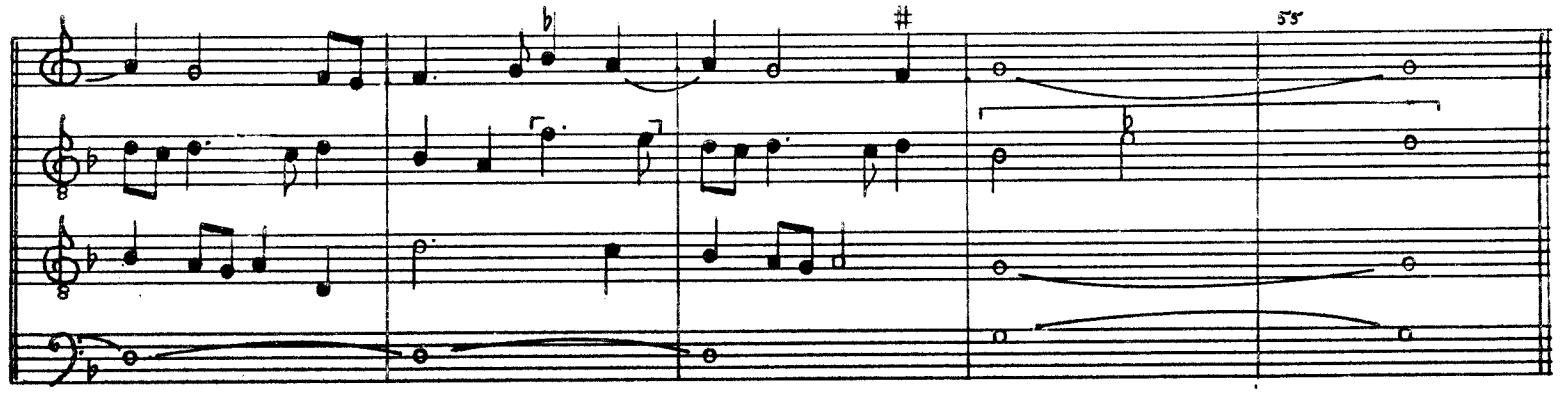
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24. Par vous je suis

f. 25'-26

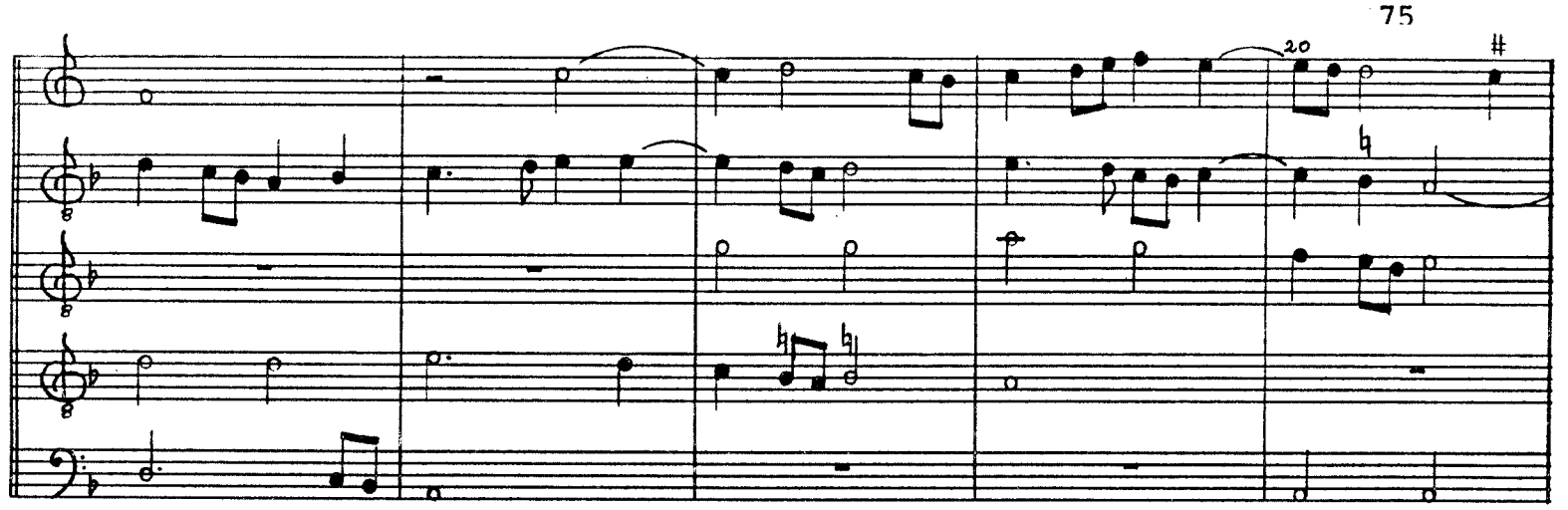
Par vous je suis

Par vous je suis

Prioris

Par vous je suis

Par vous je suis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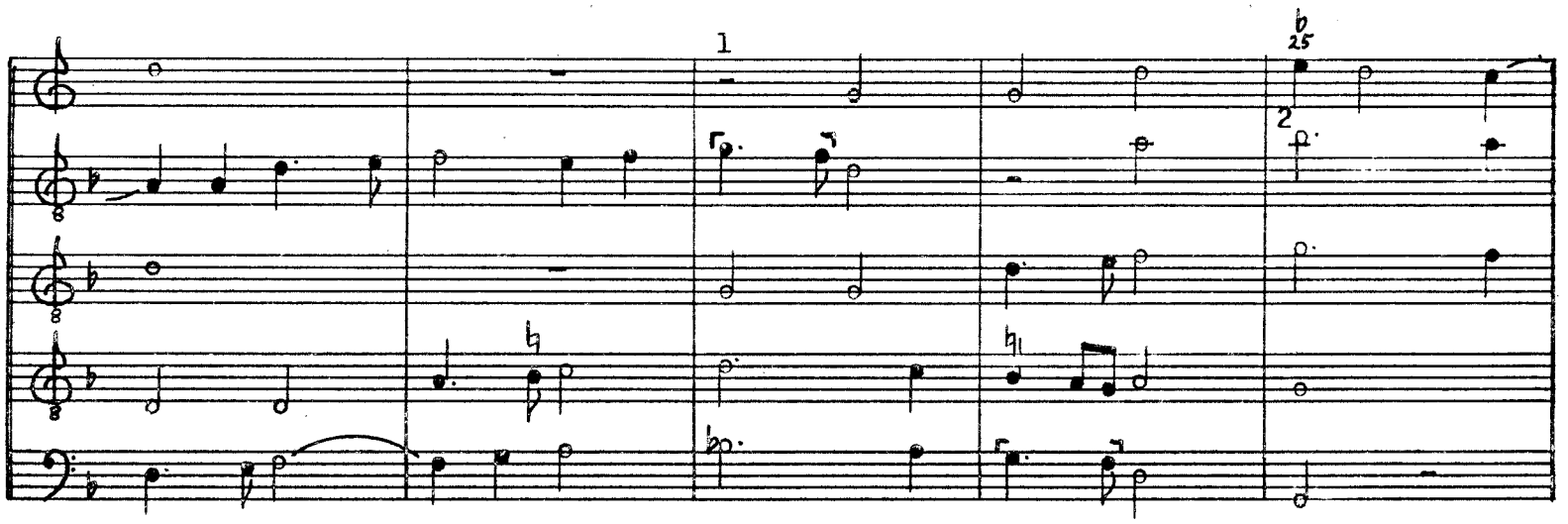
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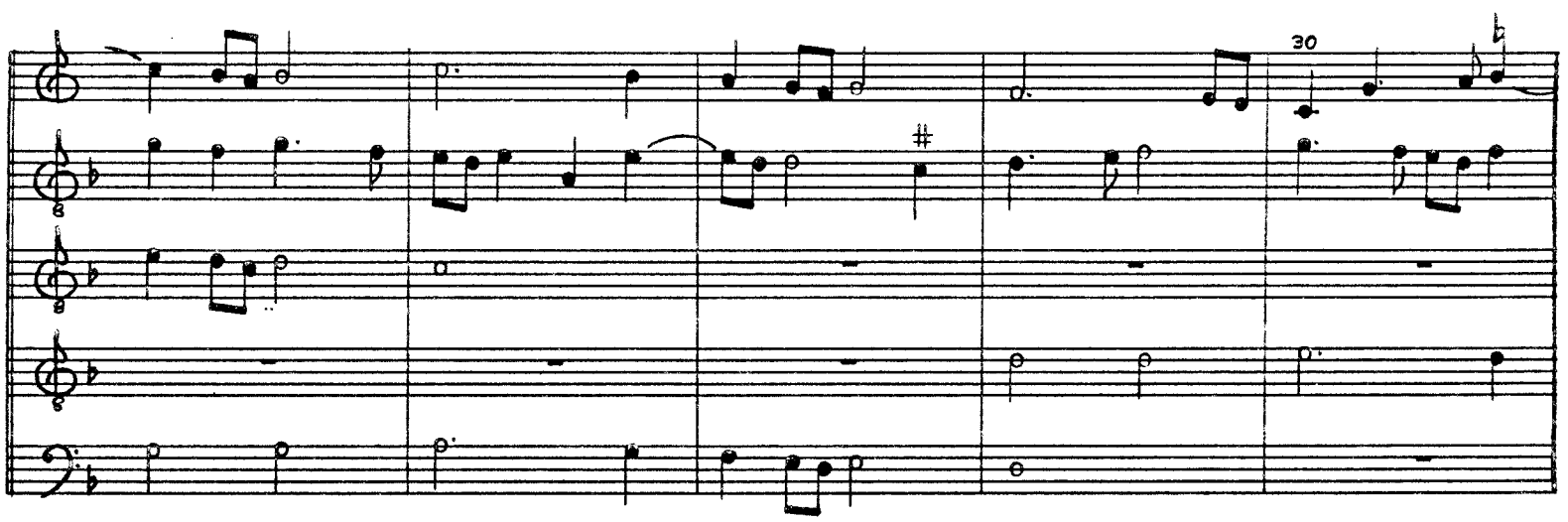
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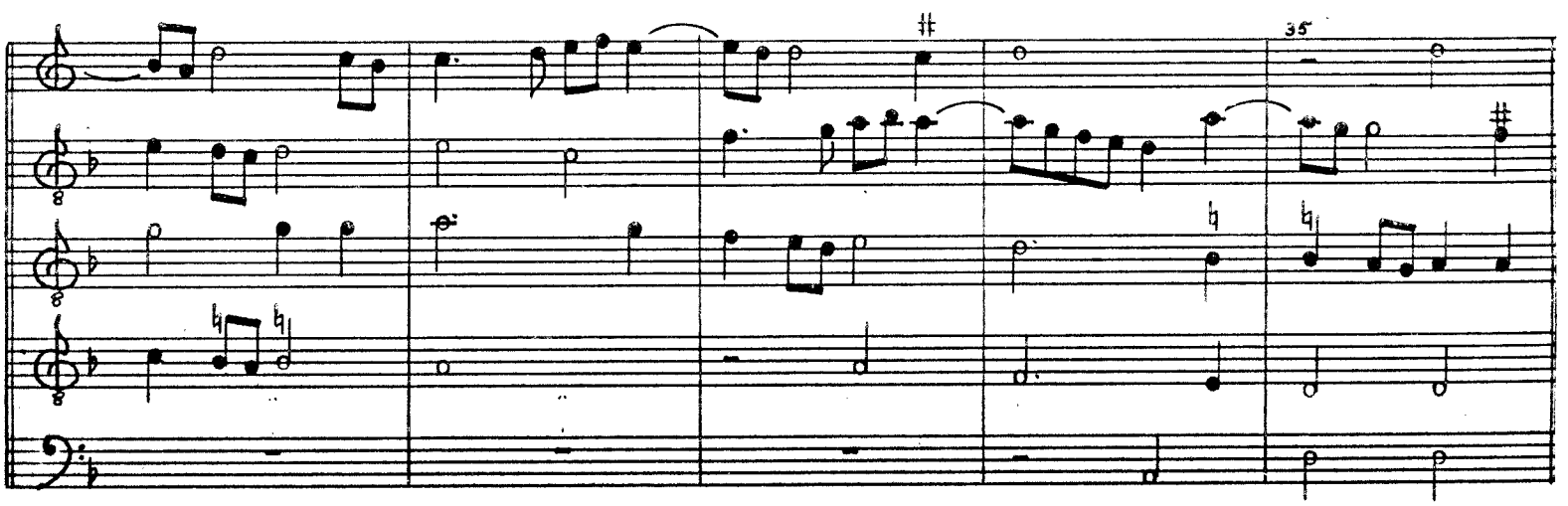
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25. Een vrouelic wessenn

f. 26'-27

1,2

Een vrouelic wessenn

En vrolic wessenn

En vralic wessenn

5 Pipelare

En vrolic wessenn

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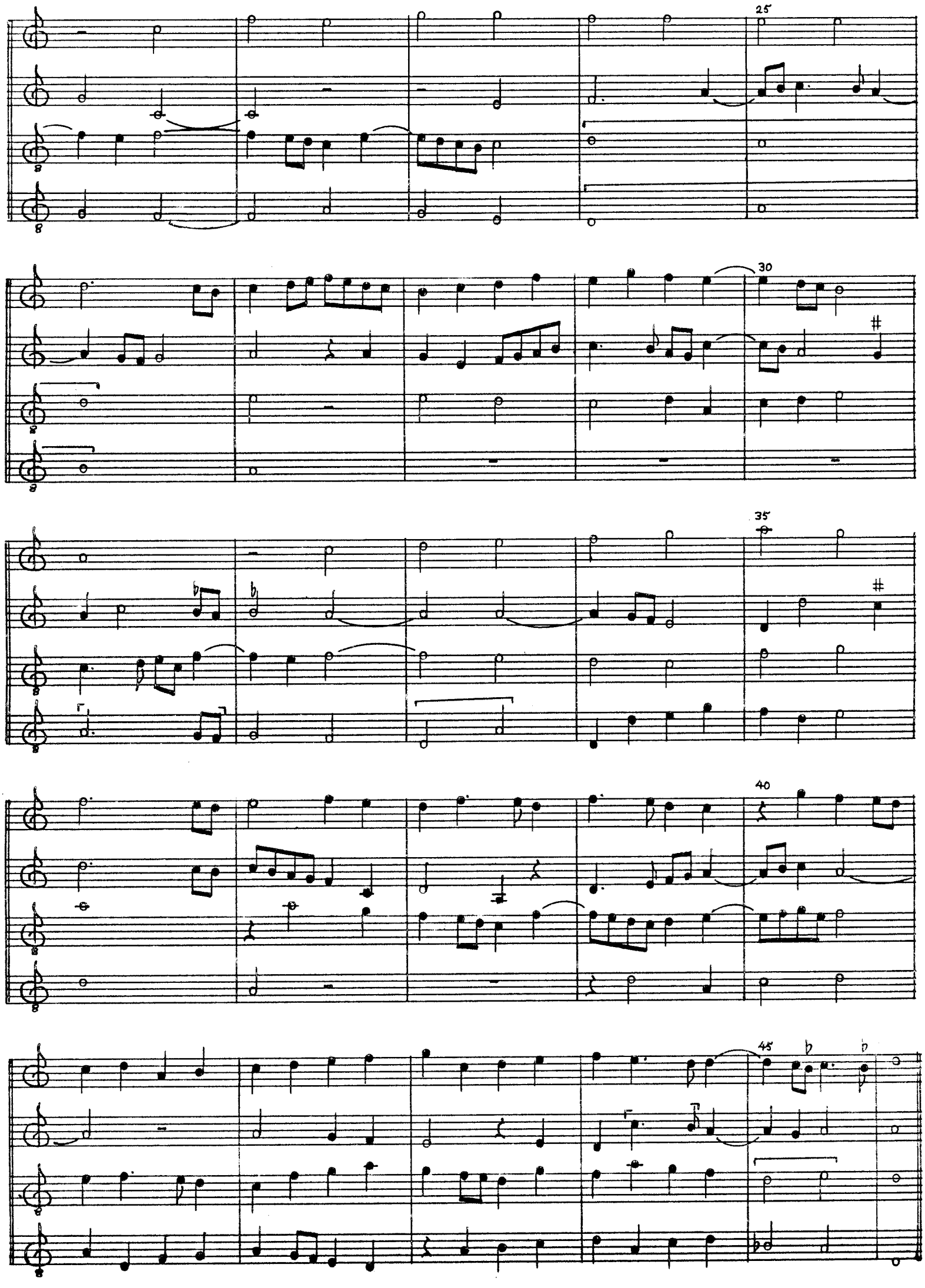
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26. Een vroelic wessenn

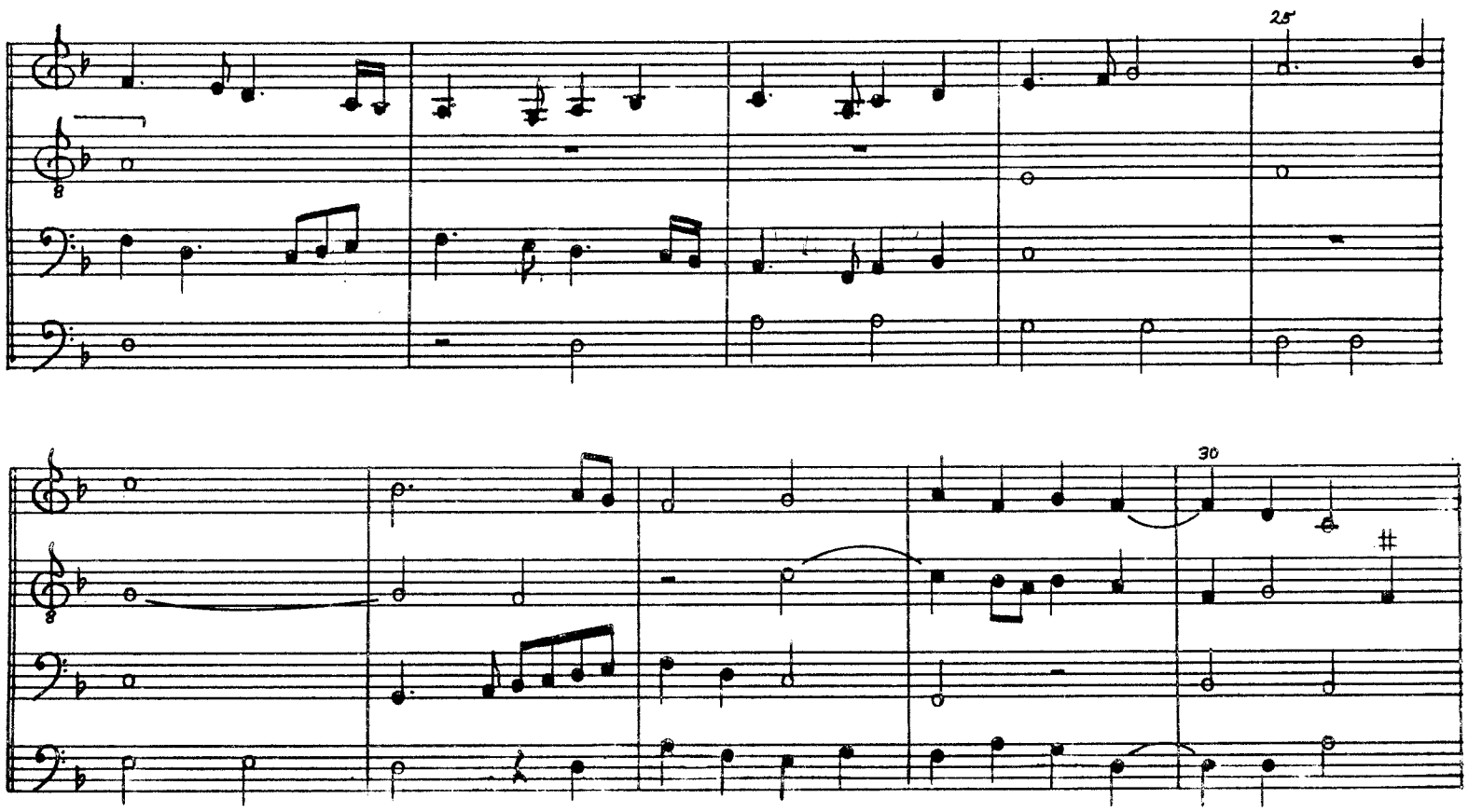
f. 27'-28

Anon.

Een vroelic wessenn

En vrolic wessenn

En vrolic wessenn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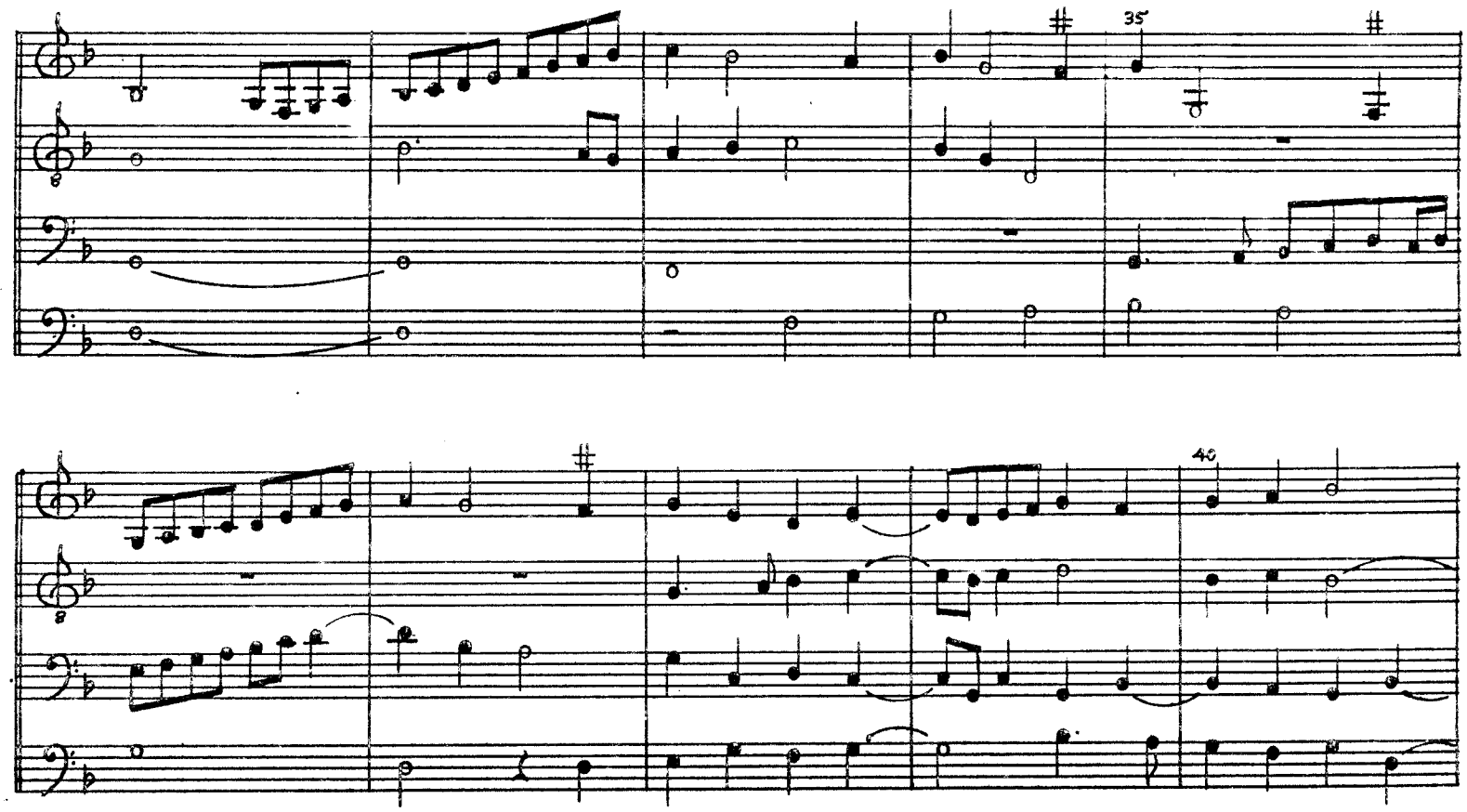
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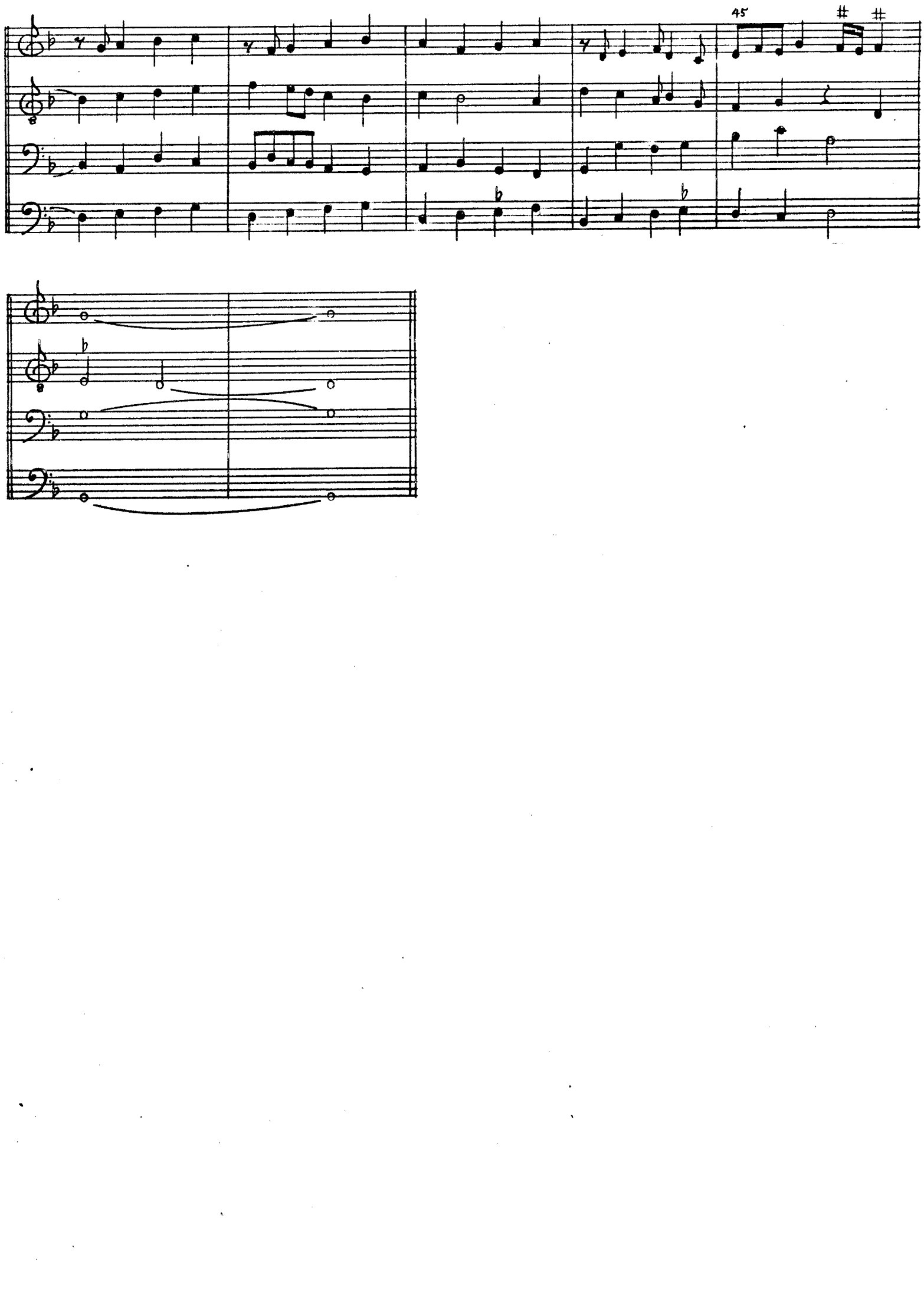
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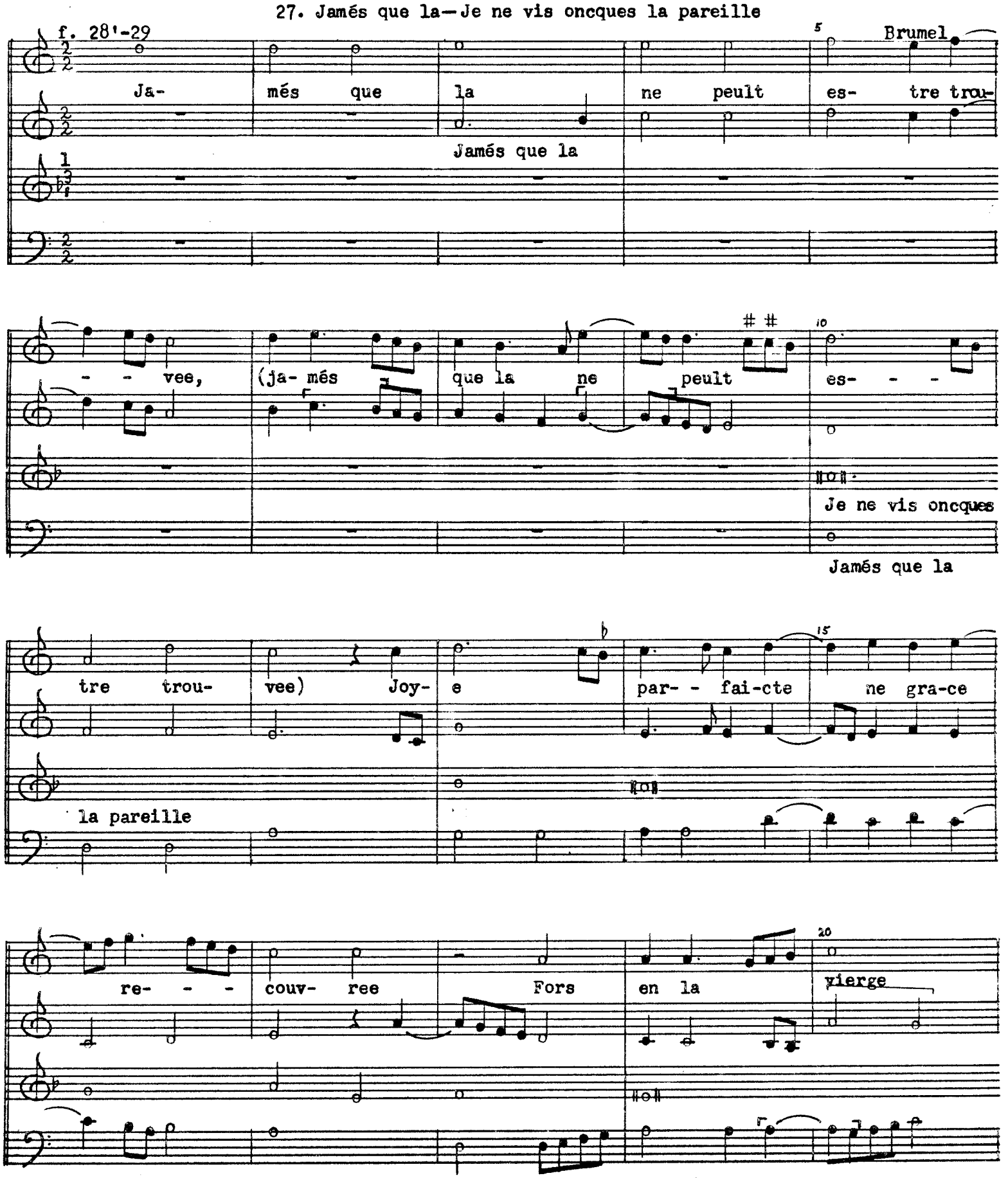
27. Jamés que la—Je ne vis oncques la pareille



(en la vierge) que Se- bil- le mous-

troit, (fors en la vierge que Se-

- - - bil- - - le mous- - - - - troit) A

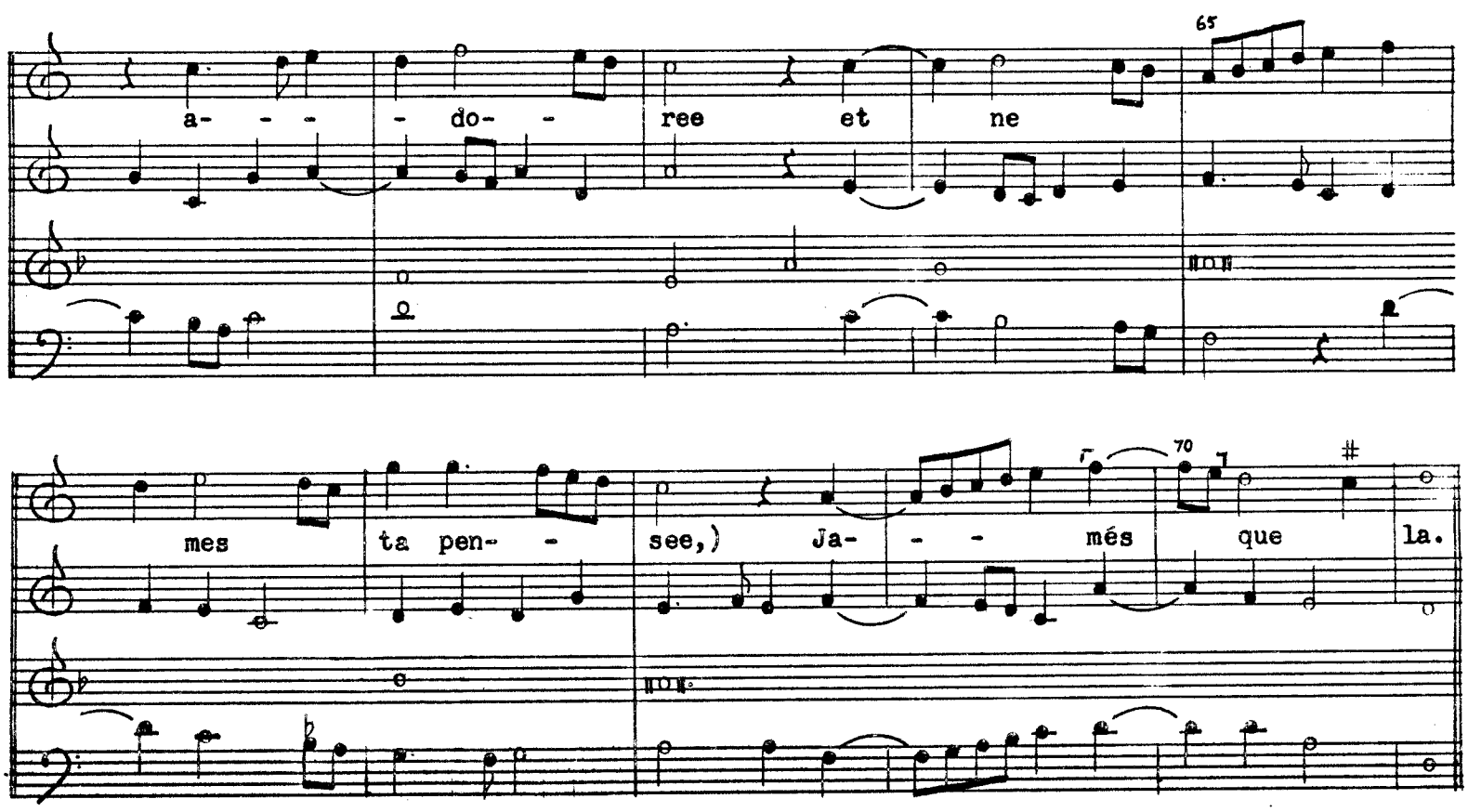
l'em-pe- reur au- quel el- - le di- - - soit,

(au- quel el- le di- - soit)

Cel- le a- do- ree et

ne mes ta pen- see, (et ne mes ta

pen- see, cel- - le, cel- - - le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a- - - - do- - ree et ne
70
mes ta pen- - see,) Ja- - - més que la.

28. In myne zynn

f. 29'-30

(In) In myne zyn

In myne zynn

In myne zynn

In my- ne zynn

(hadde ick Bunoys

ver-co- - ren,

hadde ick

ver- co- ren

Een maech-

de- - ken ionck van da- ghen, een maech-de- ken

ionck van da- - ghen

25

Om

ha- ren wille so wil ick wa- ghen,

30

om ha- ren

wille sc wil ick wa- ghen

35

Bey- de lijf

40

ende daer toe goet Mocht ic noch

troost aen haer be- ha- ghen, mocht ic noch troost

aen haer be- - ha- - ghen. So waer ick vro

daer ick nu true- - ren moet,

daer ick nu true- ren moet).

In mijnen sin hadde ick vercoren
Een maechdeken ionck van daghen
Schoonder wijf en was noyt geboren
Ter werelt wijt na mijn behaghen
Om haren wille so wil ick waghen
Beyde lijf ende daer toe goet
Mocht ic noch troost aen haer behaghen
So waer ick vro daer ick nu trueren moet.[6]

29. J'en ay deuil

f. 30'-31

Ockeghem

J'en ay deuil

J'en nay dueil

J'en ay deuil

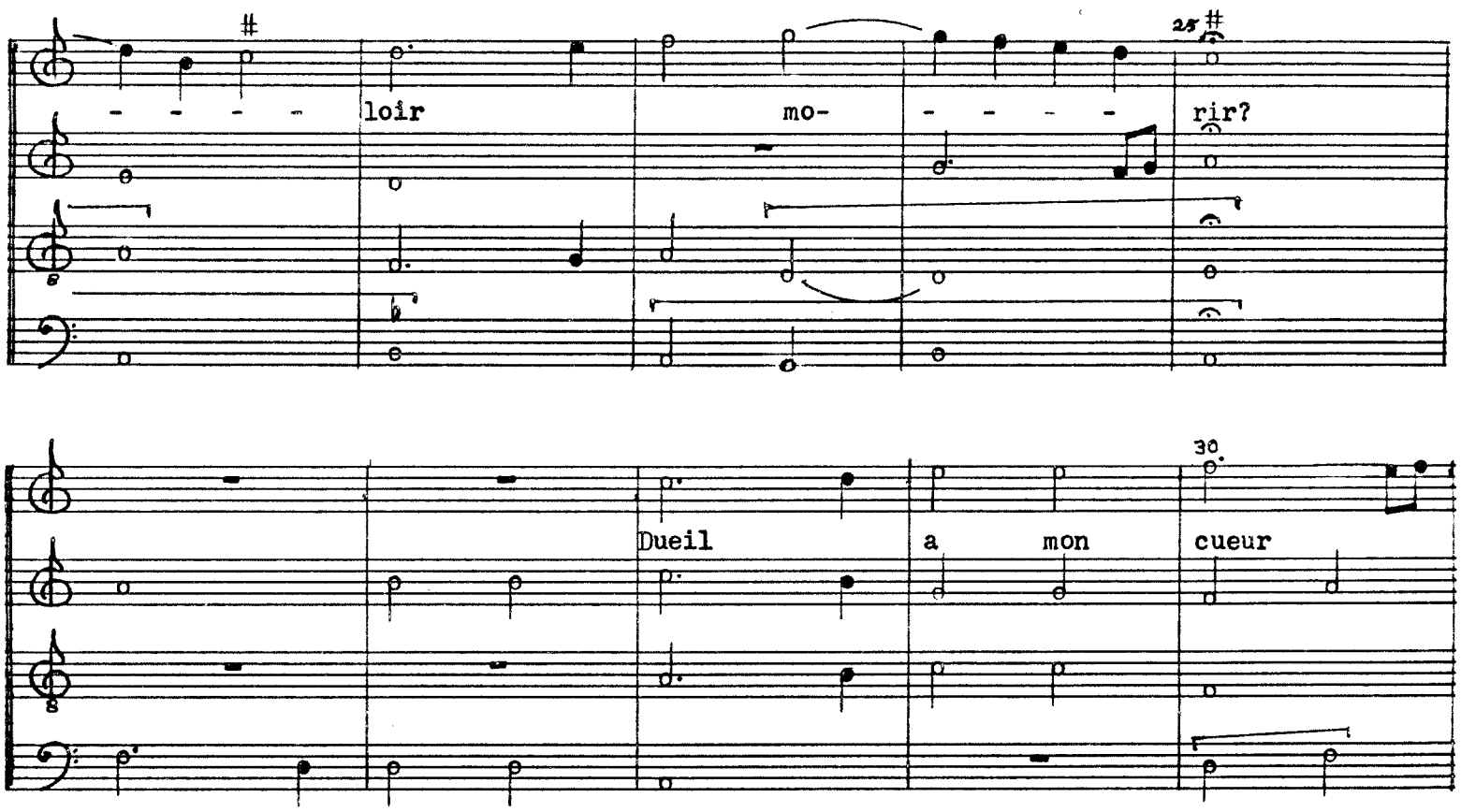
J'en nay

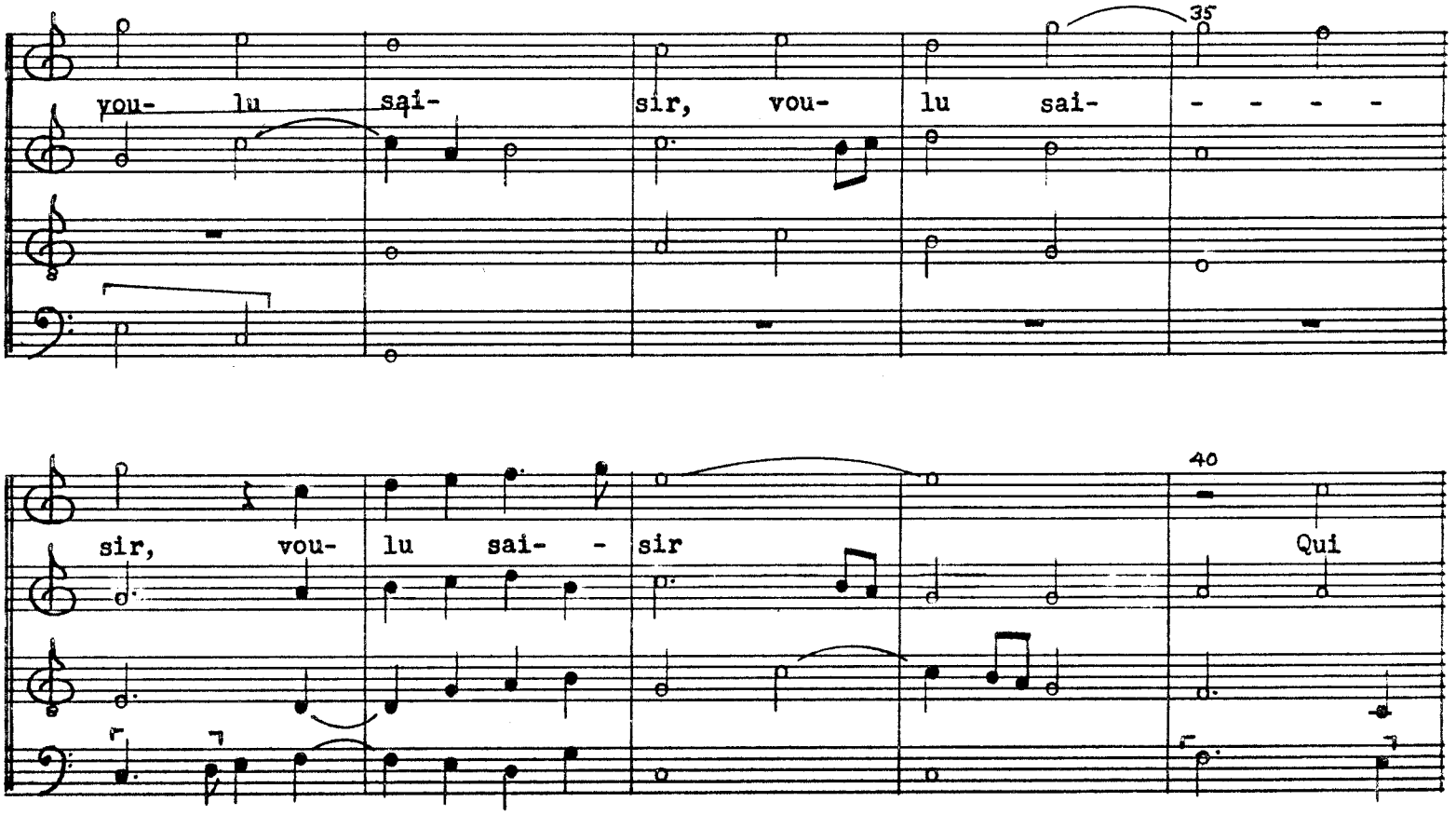
deuil (que je ne suis mor-

te; Ne doy je

pas vou- - - - loir mo-

rir, vou-


loir
mo-
rir?
Dueil
a
mon
cueur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sai-
sir,
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sai-
sir,
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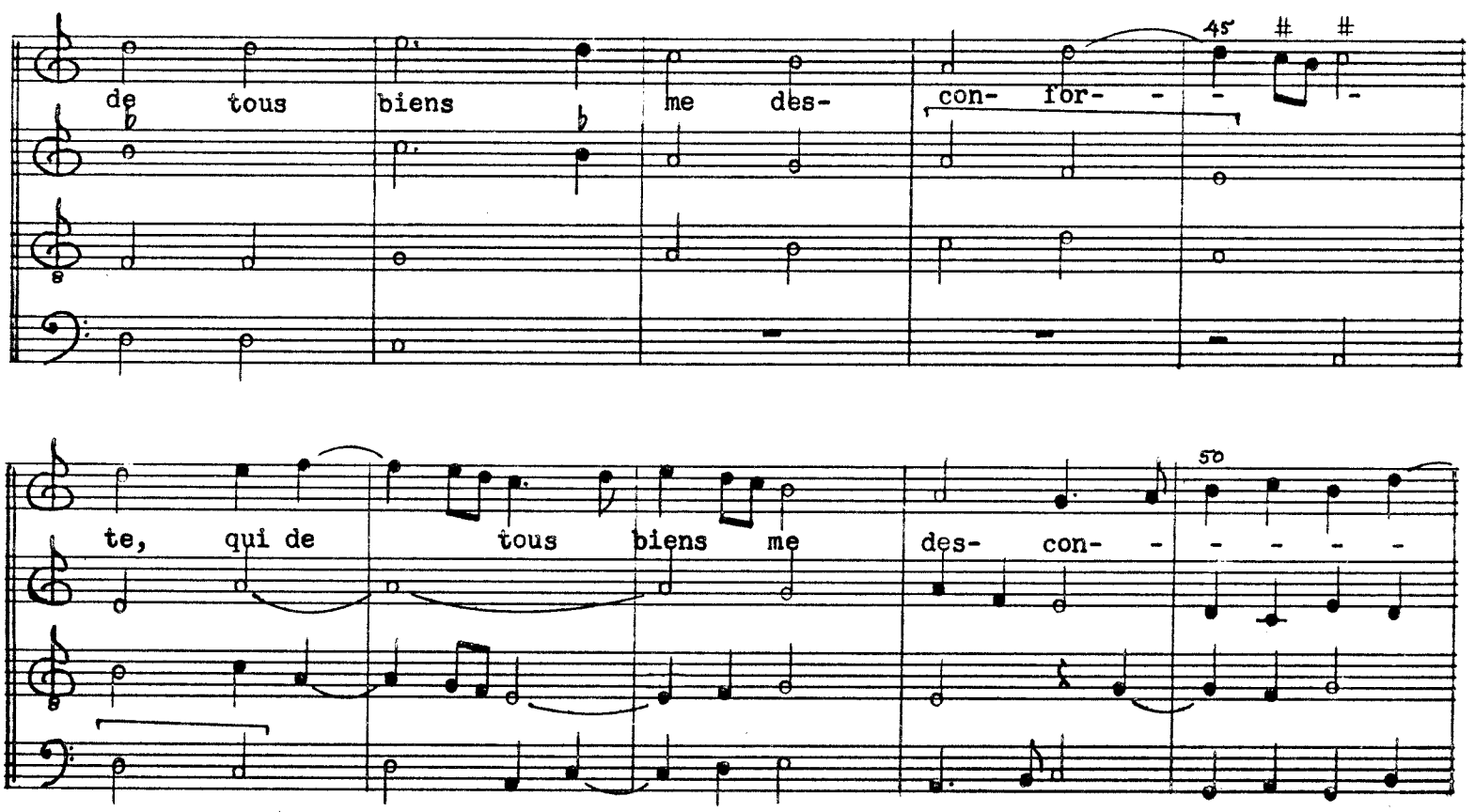
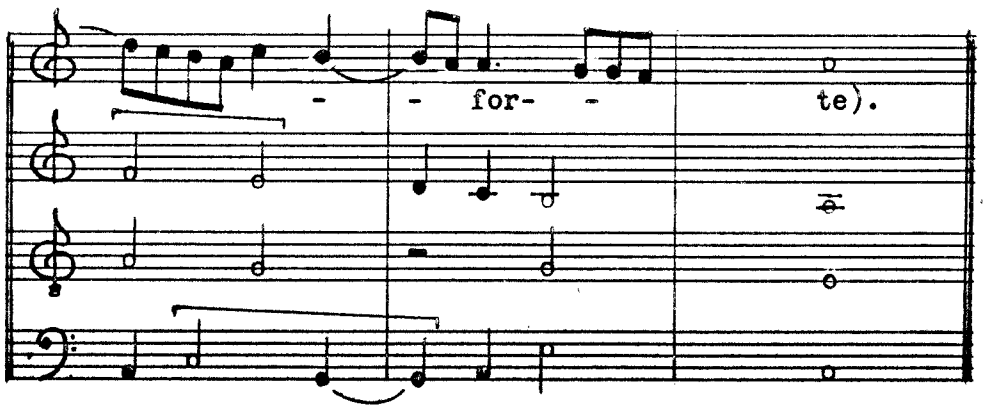
lu
sai-
sir
Qui

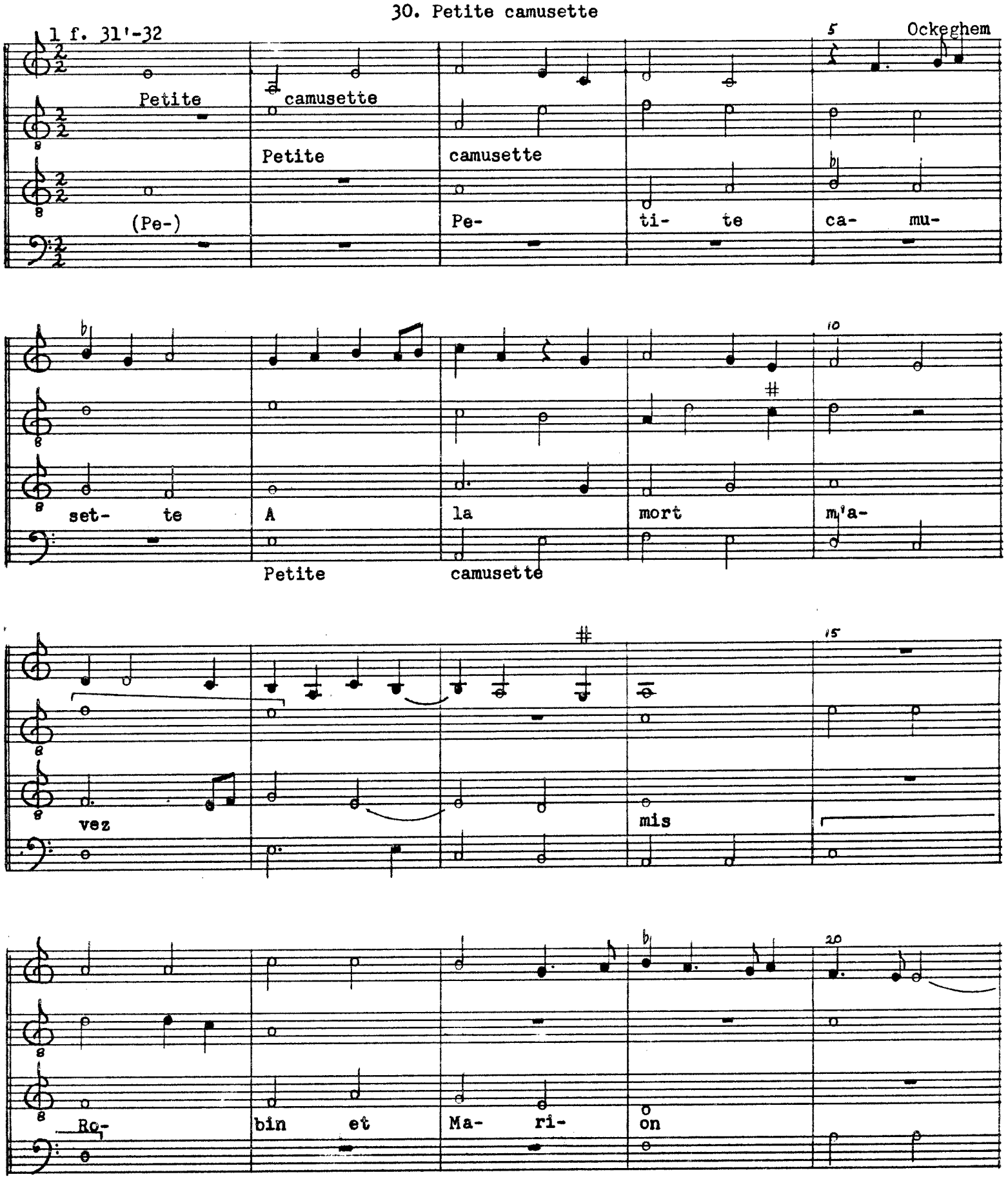




Ma doulleur est plus que trop forte,
Car sans avoir aucun plaisir
Je n'ay dueil

Je n'ay riens qui plus me conforte,
D'oeil ne voy fors que desplaisir,
Mort est le plus de mon desir,
Car, quelque chose qu'on m'apporte,
Je n'ay dueil[3]

30. Petite camusette



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Ilz s'en vont

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braz a braz Ilz se sont en-

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dor- - - - - - - - mis Pe-

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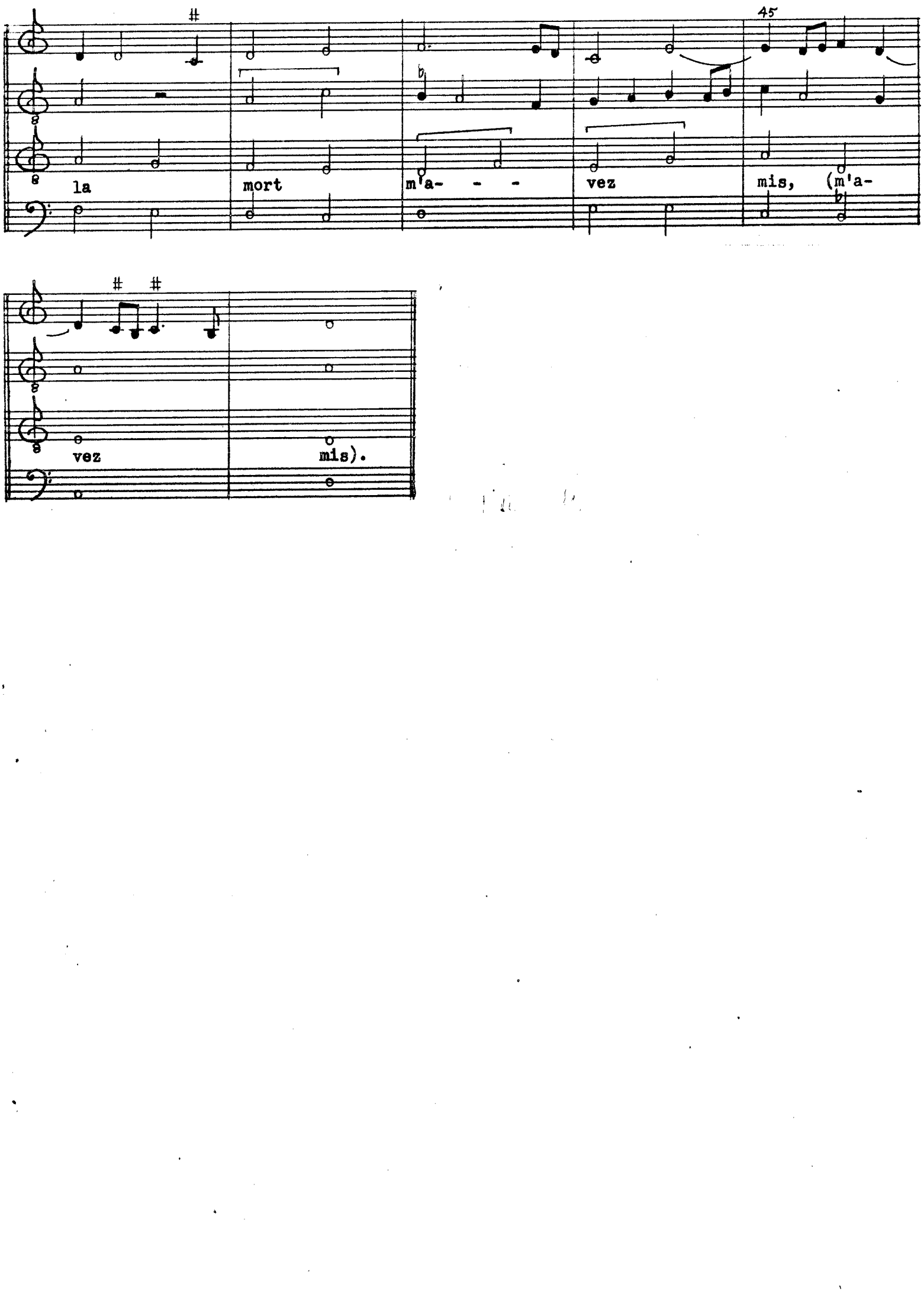
ti- te ca- mu- set- - - te A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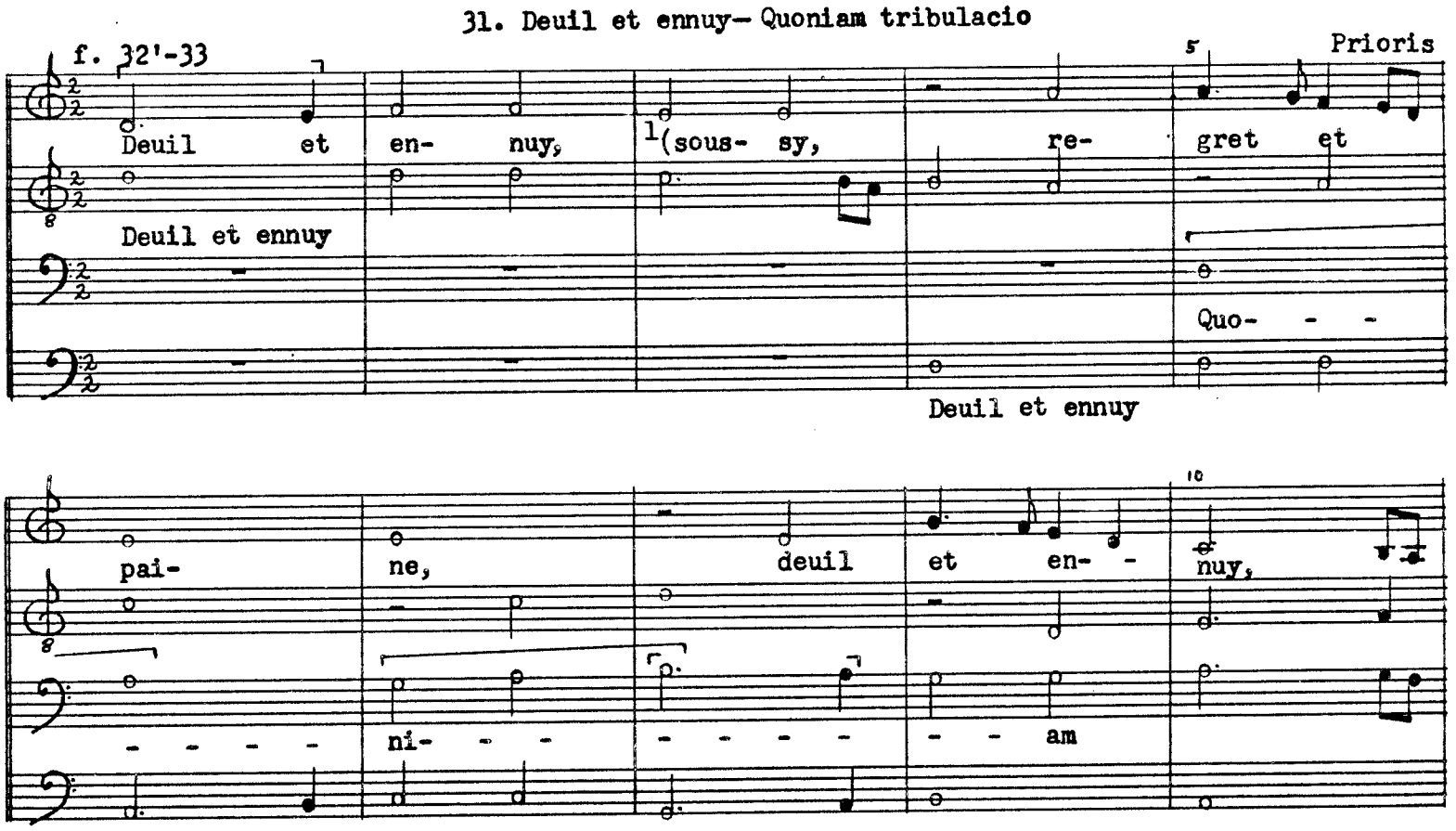
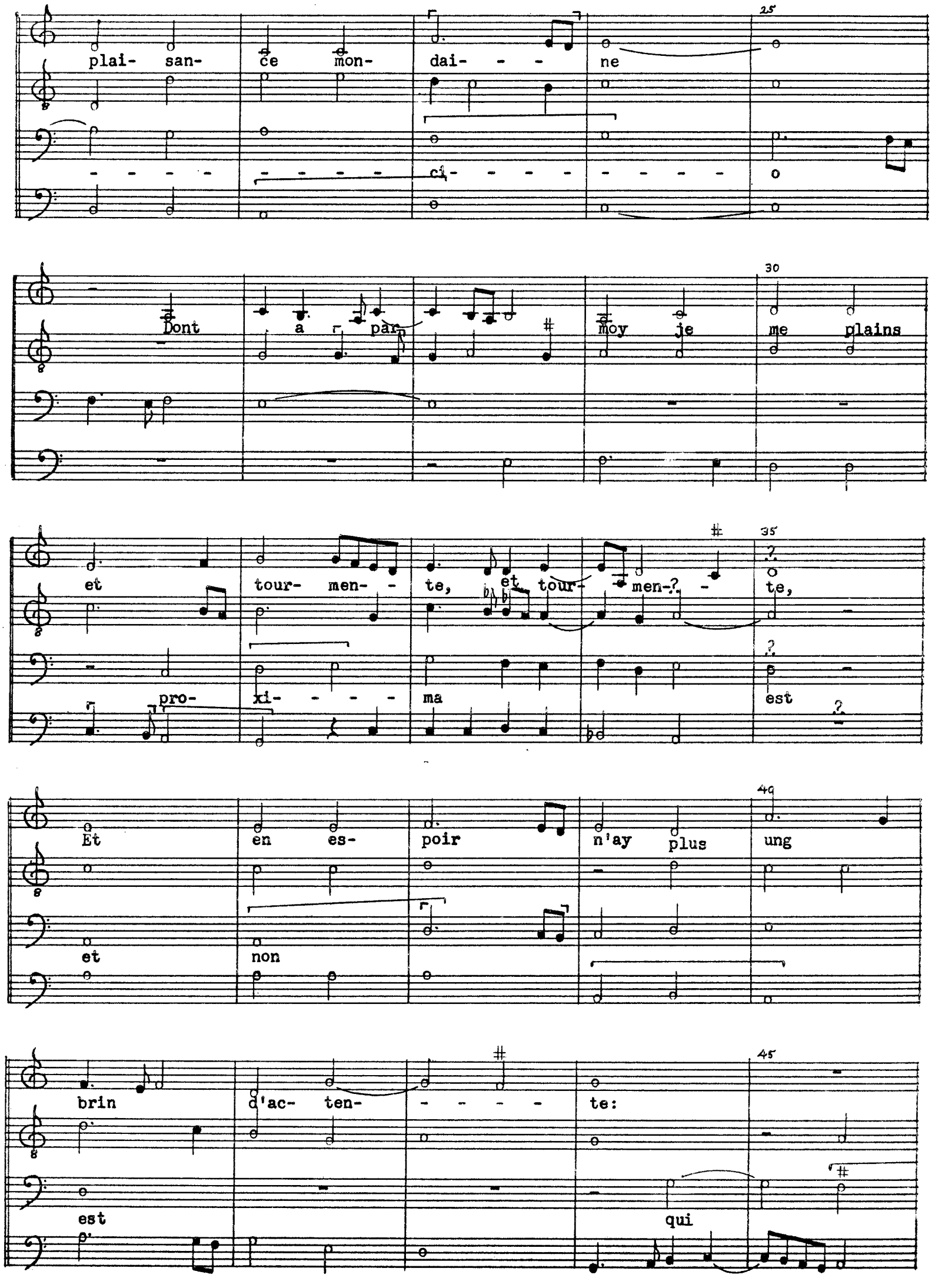
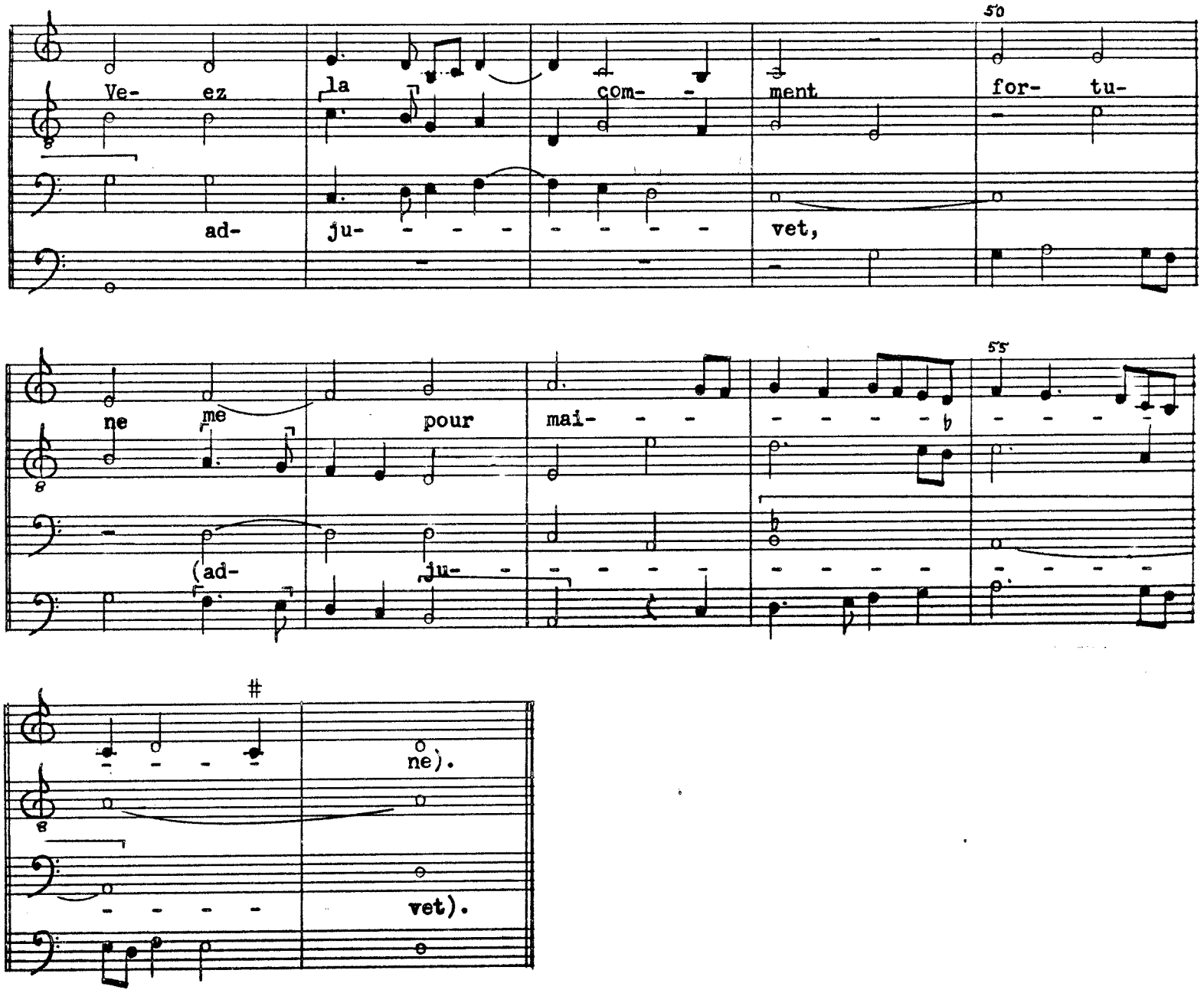
la mort m'a- - - vez mis, (m'a-
vez mis).

31. Deuil et ennuy— Quoniam tribulacio




plai- san- ce mon- dai- - - ne
- - - - - - - - - ci- - - - - - - - - o
Dont a par moy je me plains
et tour- men- - te, et tour- men-? - te,
pro- xi- - - - ma est
Et en es- poir n'ay plus ung
et non
brin d'ac- ten- - - - - te:
est qui



Je n'ay pensée qui joie me ramaine;
Ma fantasie est de desplaisirs plaine,
Car a toutte heure devant moy se presente
Dueil et ennuy

Ceste langheur vault pis que mort soubdaine,
Puis qu'il n'y a sang, char, otz, nerf ny vaine,
Qui rudement et tresforte ne s'en sente.
Pour abregier, sans qu'en riens je vous mente,
J'ay sans cesser, qui ma vie a fin maine.
Dueil et ennuy[2]

32. Fortuna

f. 33'-34

Hobrecht

Fortuna

Fortuna

Fortuna

Fortuna

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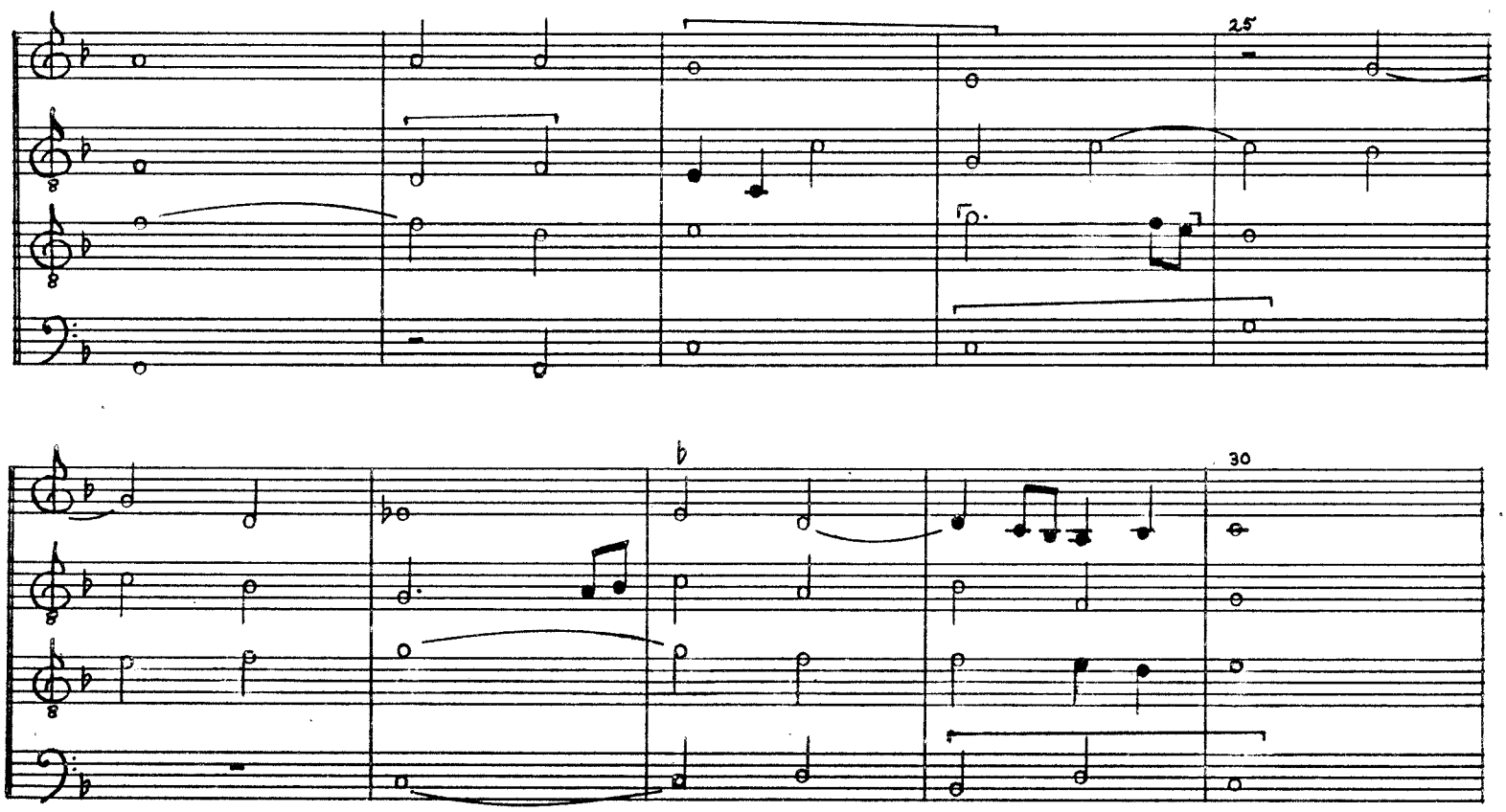
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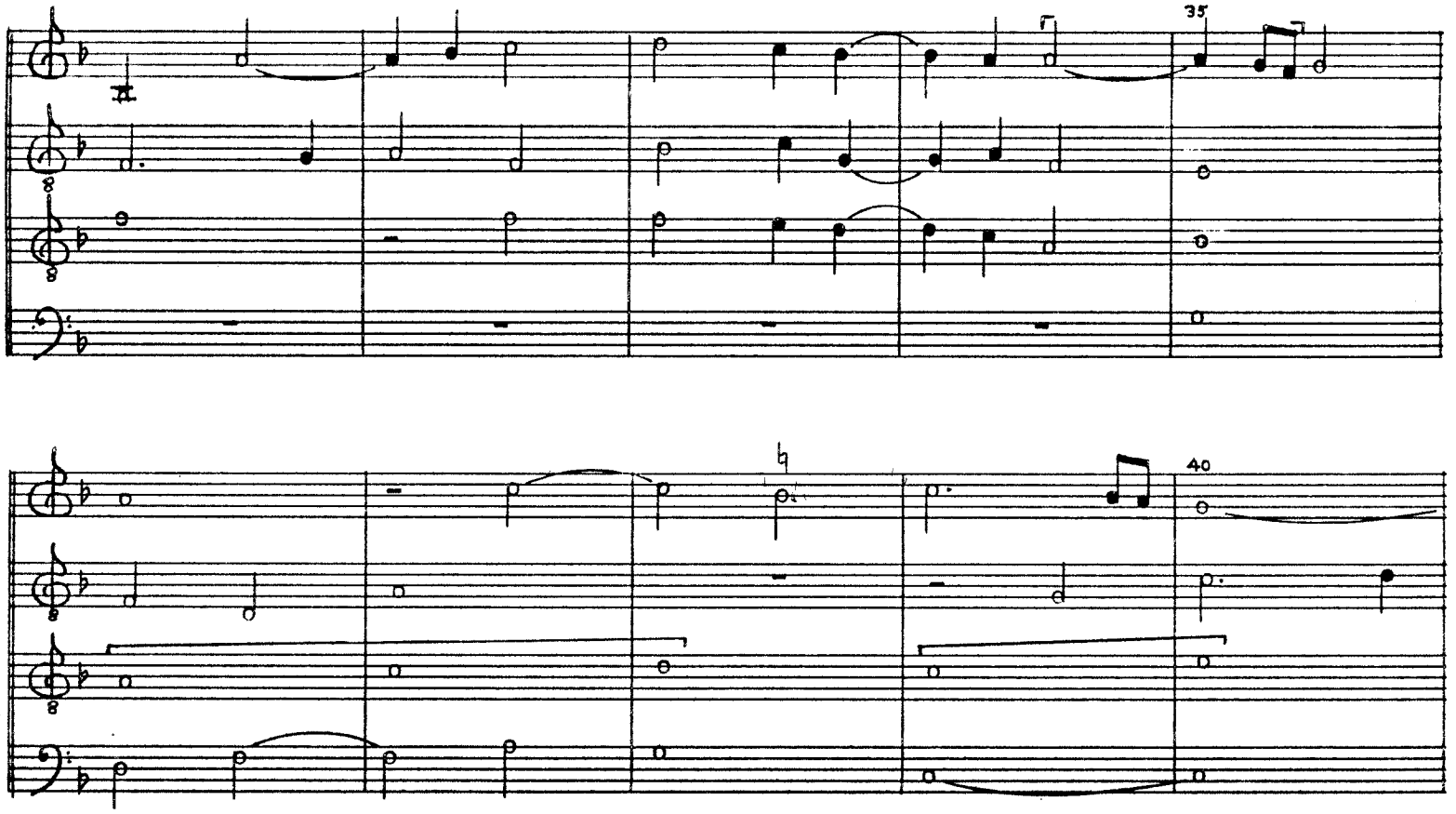
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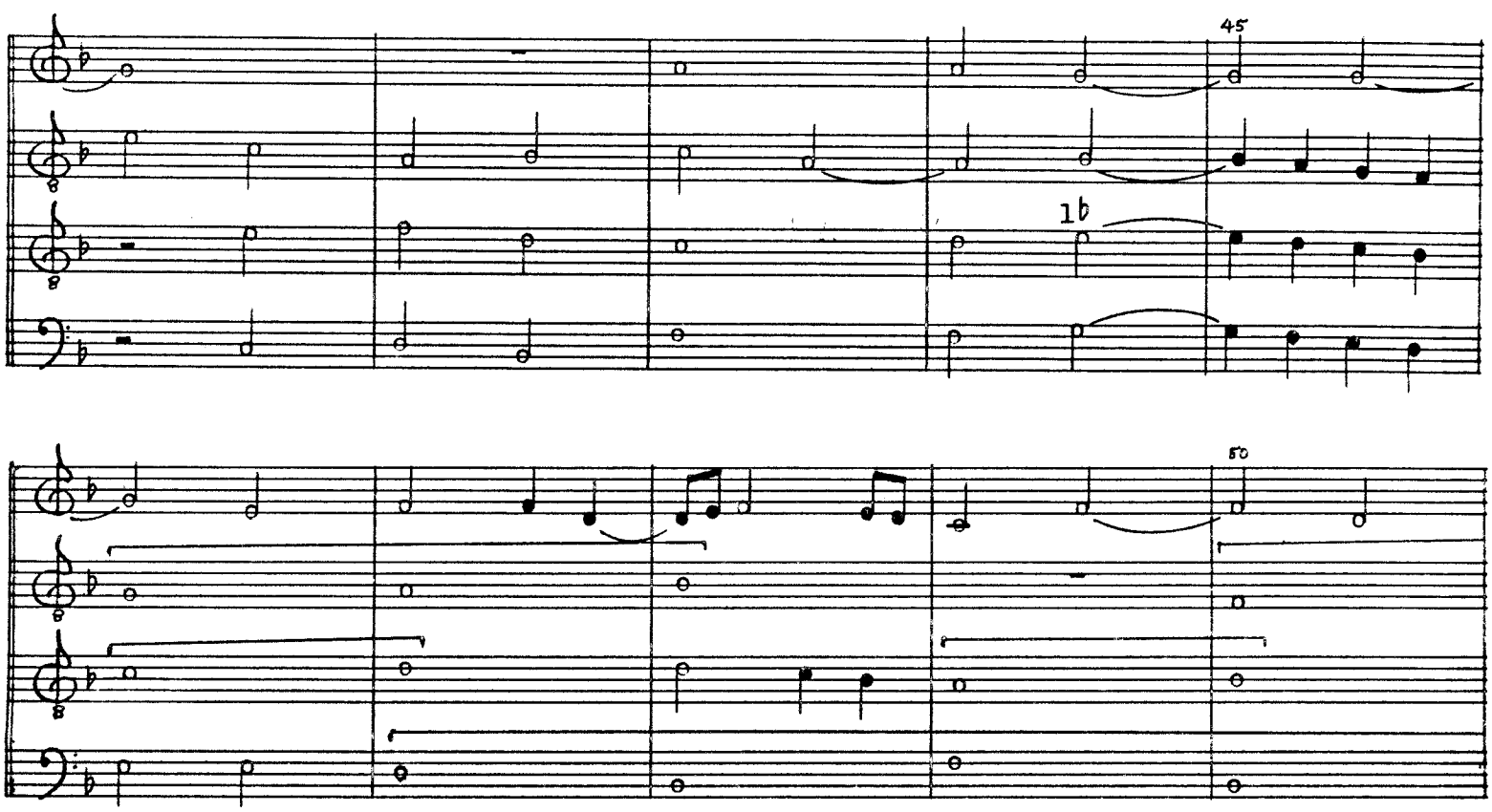
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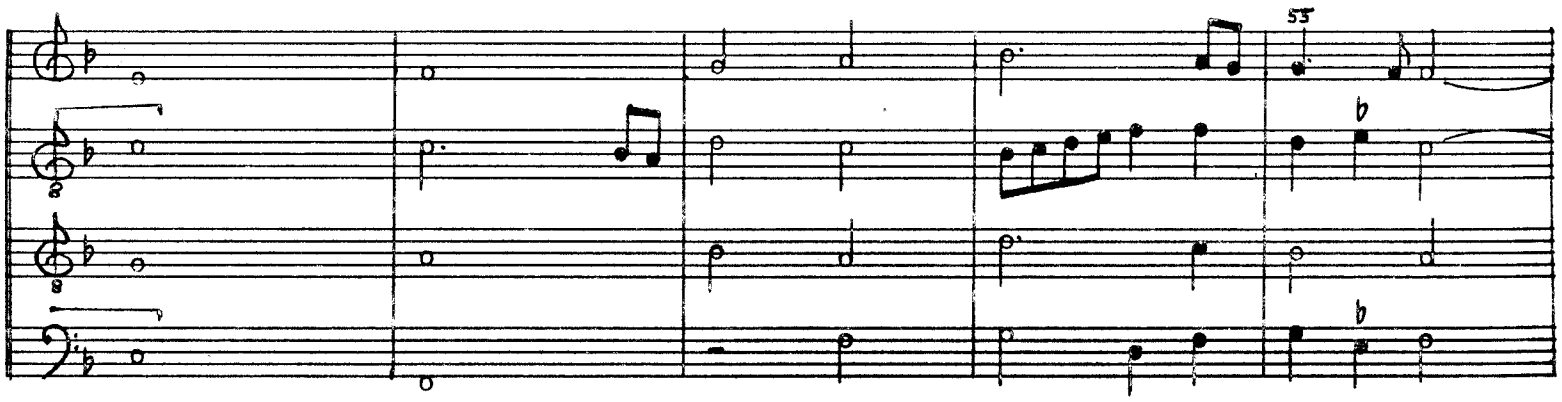
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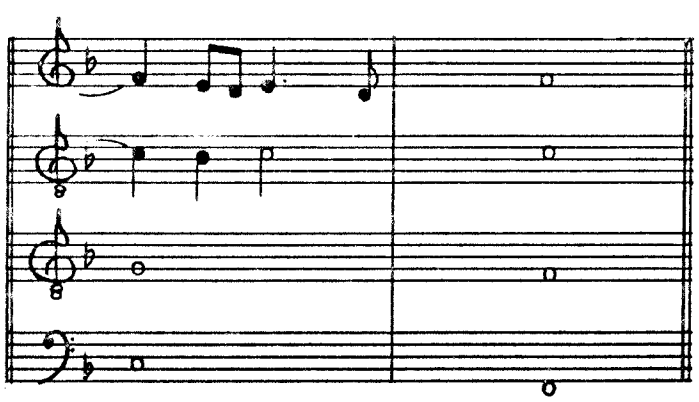

33. Fortuna

f. 34'-35

Fortuna

Fortuna

Fortuna

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Hobrecht

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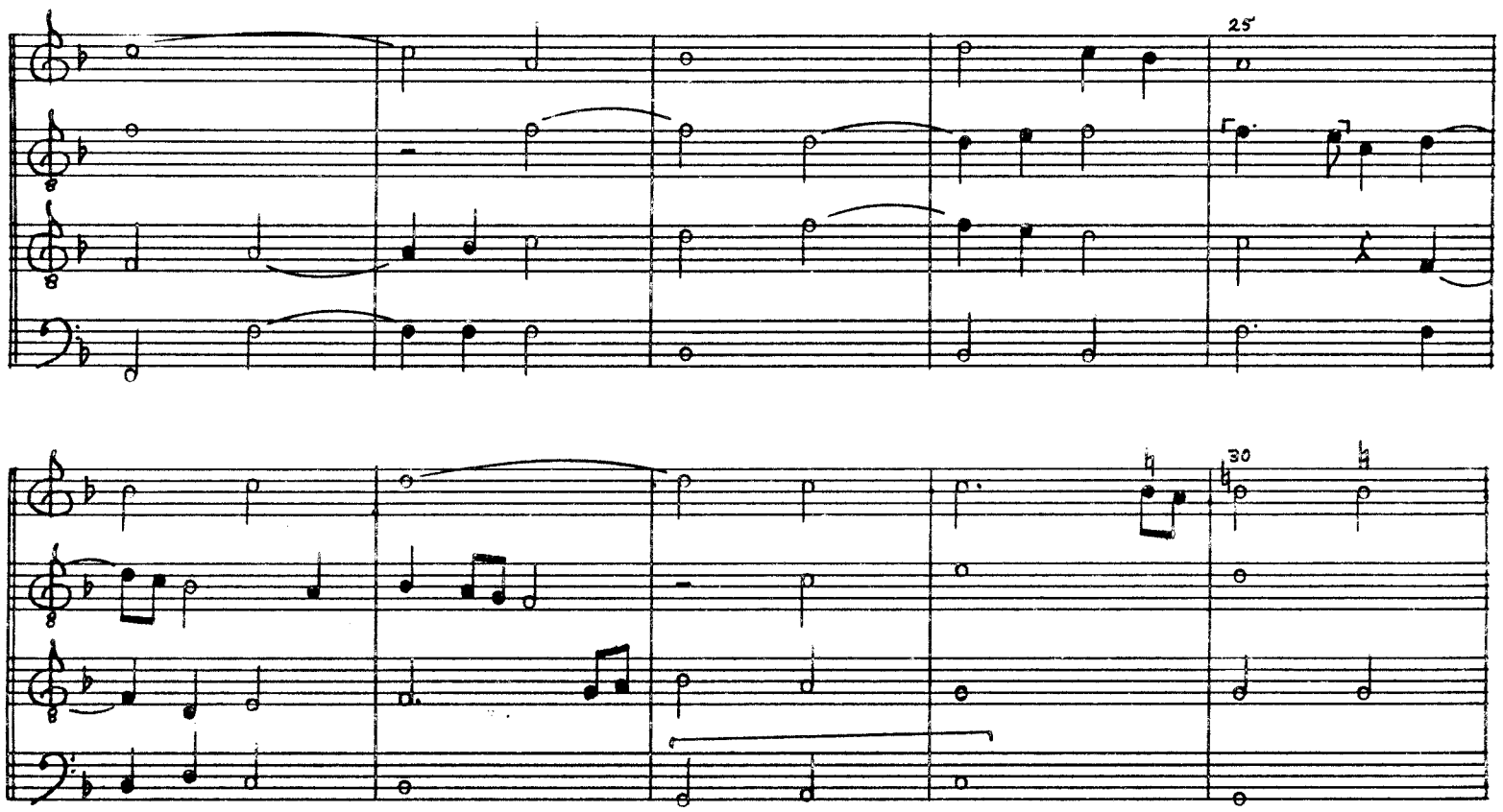
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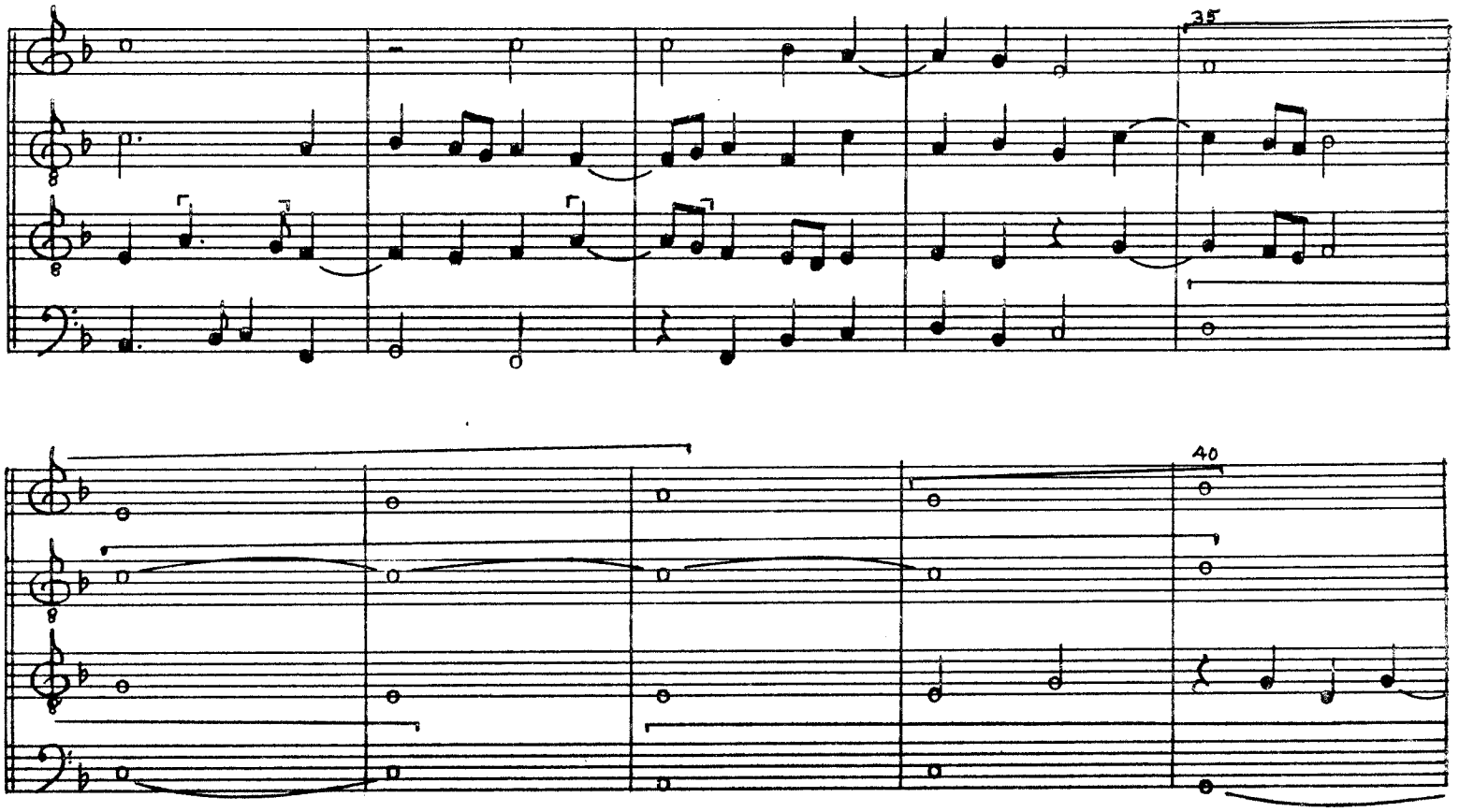
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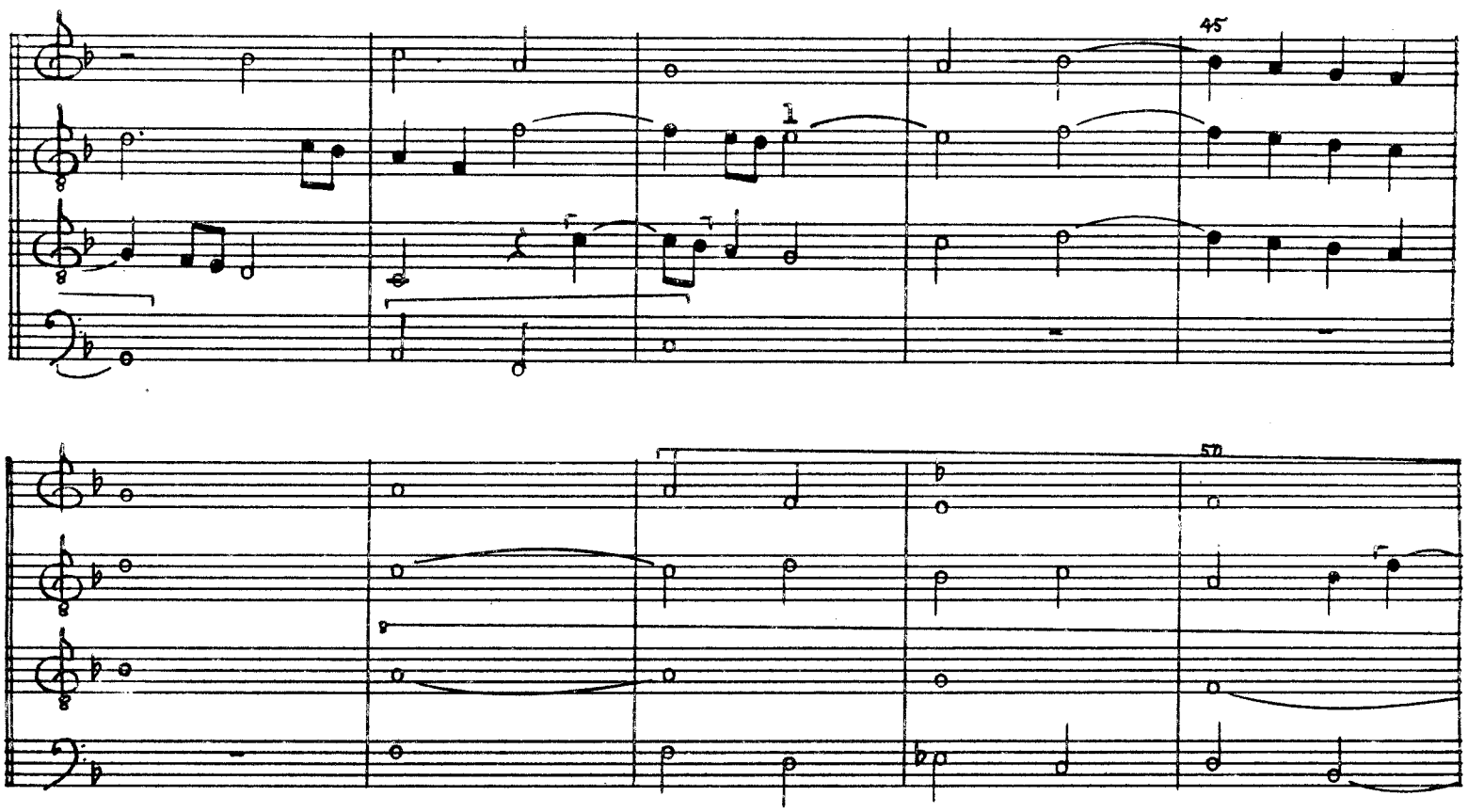
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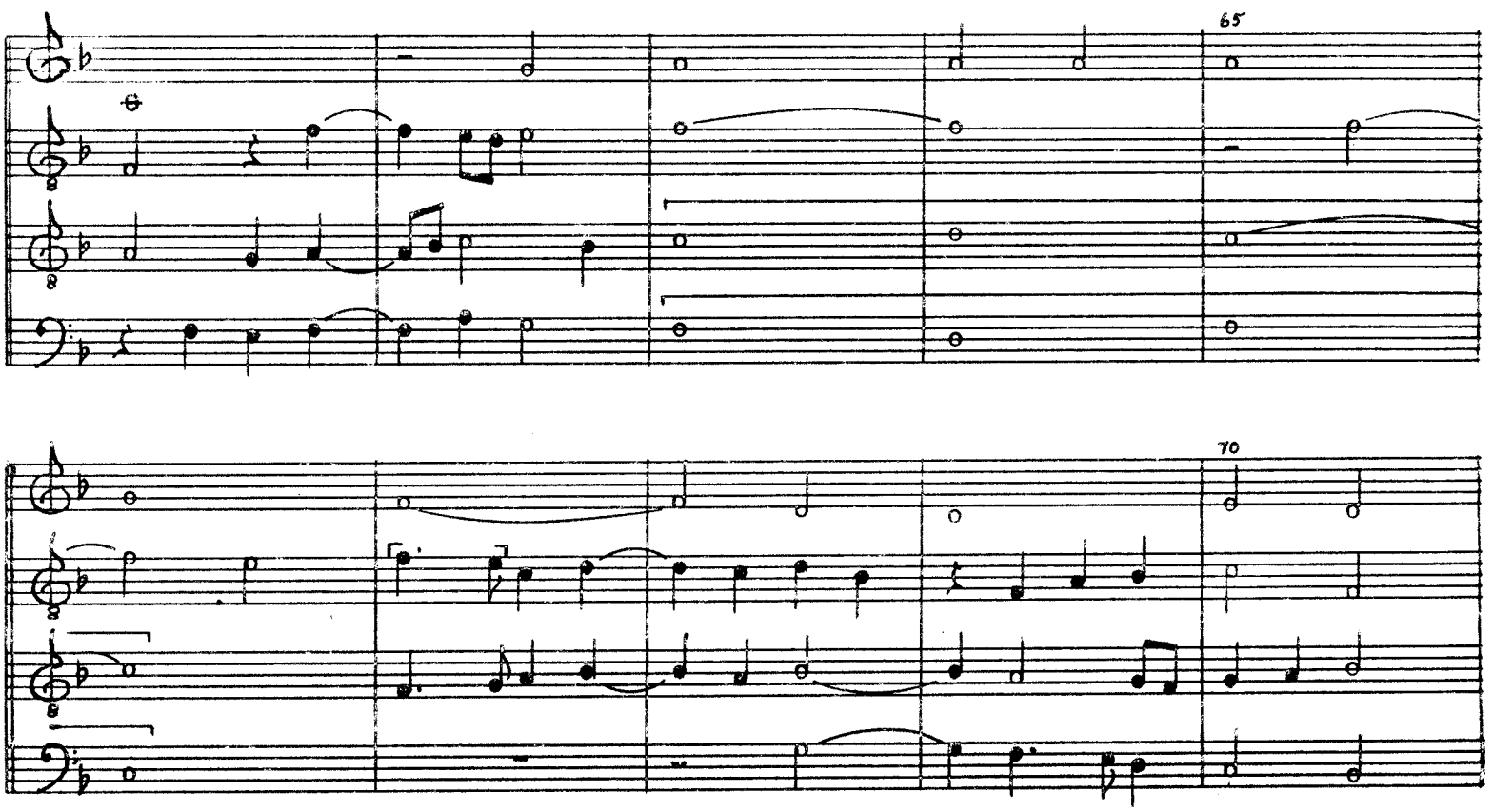
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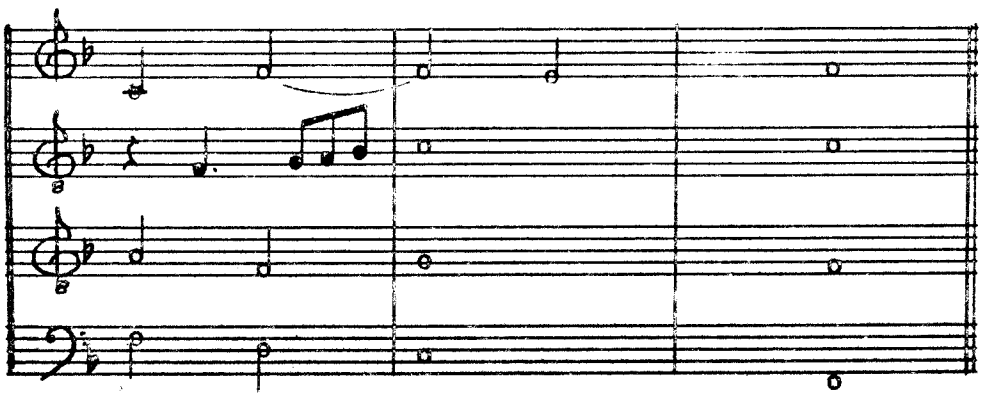

34. Fortuna

f. 35'-36

Fortuna

Fortuna

Fortuna

Fortuna

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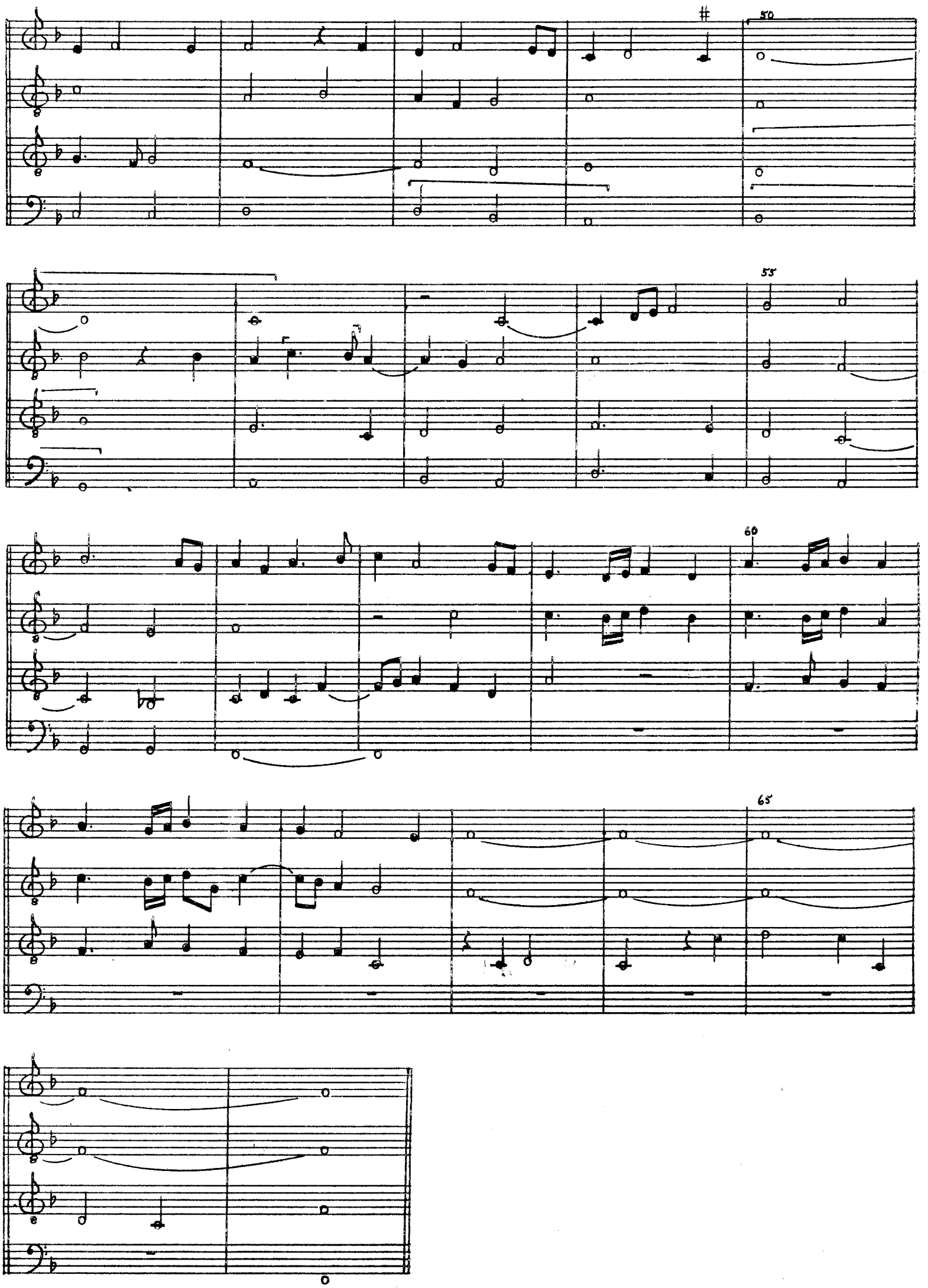
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35. Plorés, gemier, crier—Requiem eternam

f. 36'-37

Plourés, gemier, crier et braire, quiem eternam

Plo- rés, ge- mier, cri- Re- - - - - - - - - - - - -

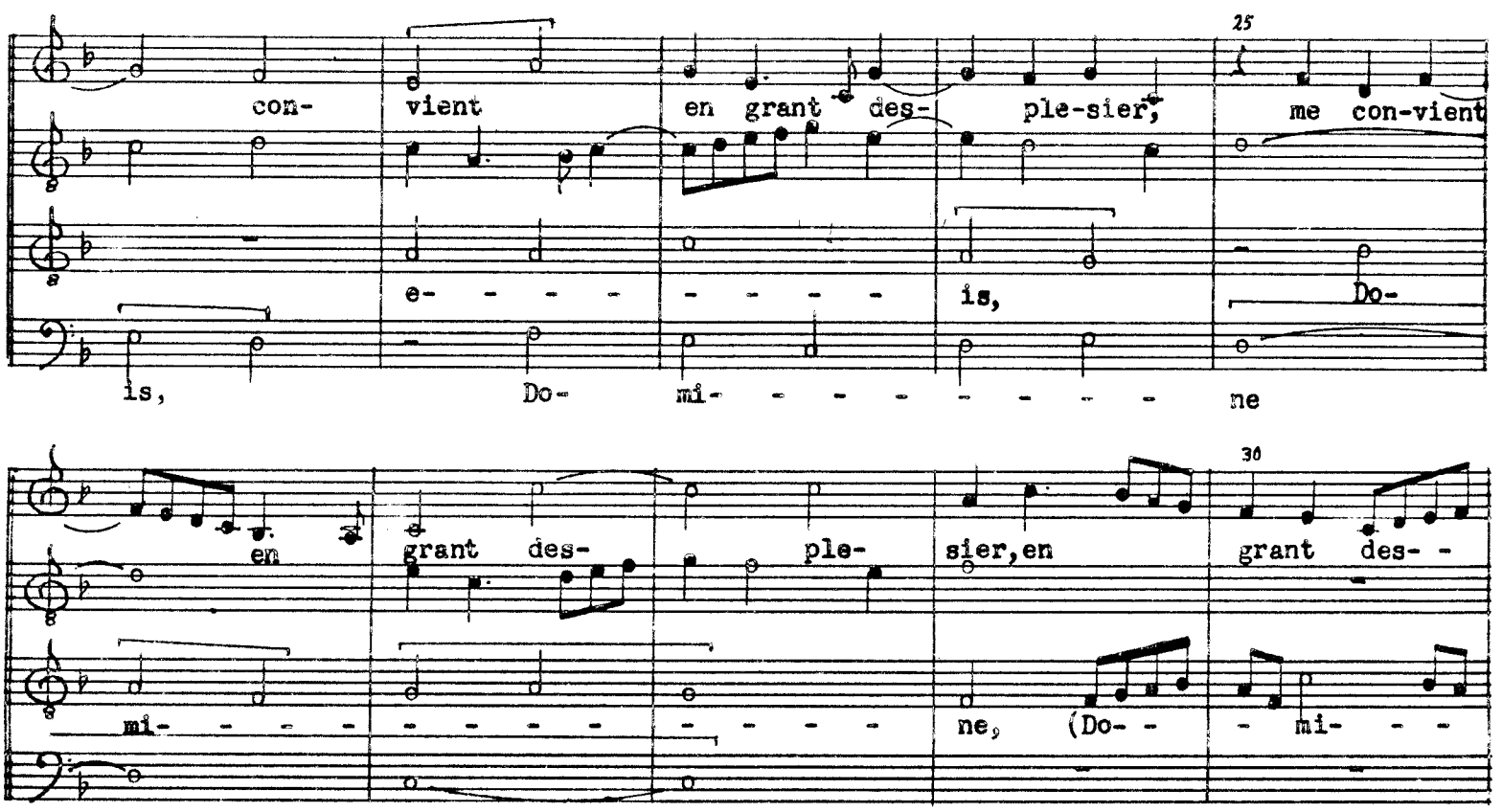
(plo- rés, ge- mier, ter- nam

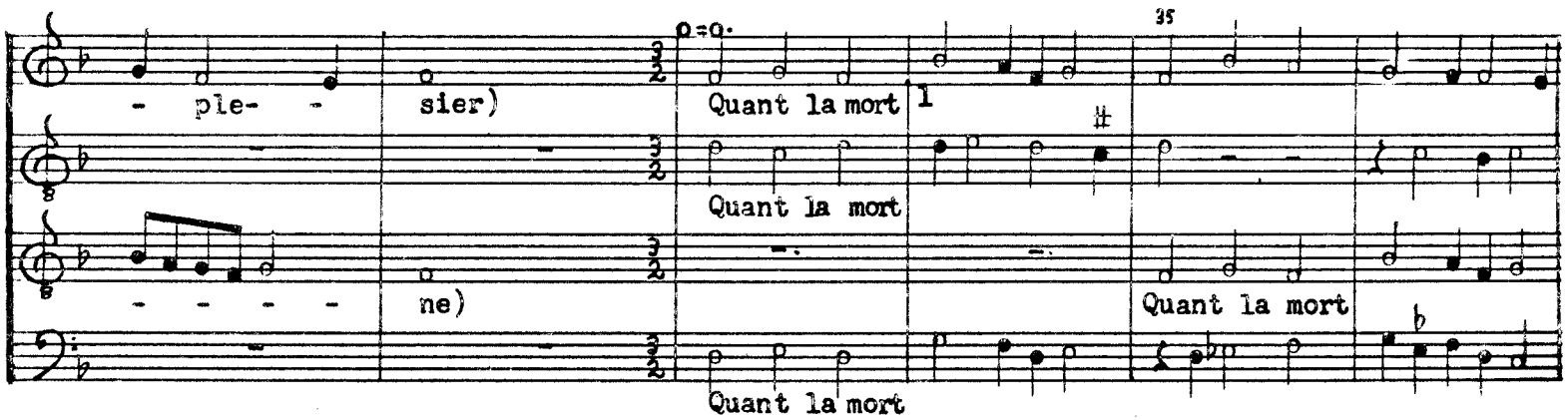
cri- er et brai- re) Me

nam do- - - - - - - - - na

con-vient en grant des- ple- sier, (me

do- - - - - - - - na e- - - - - - - -


con- vient en grant des- ple-sier, me con-vient
e- - - - - - - - - - is, Do-
is, Do- mi- - - - - - - - - - ne
25
en grant des- ple- sier, en grant des- -
mi- - - - - - - - - - - - ne, (Do- - - mi- - -
30


- ple- - sier)
- - - - - ne)
Quant la mort
Quant la mort
Quant la mort
Quant la mort
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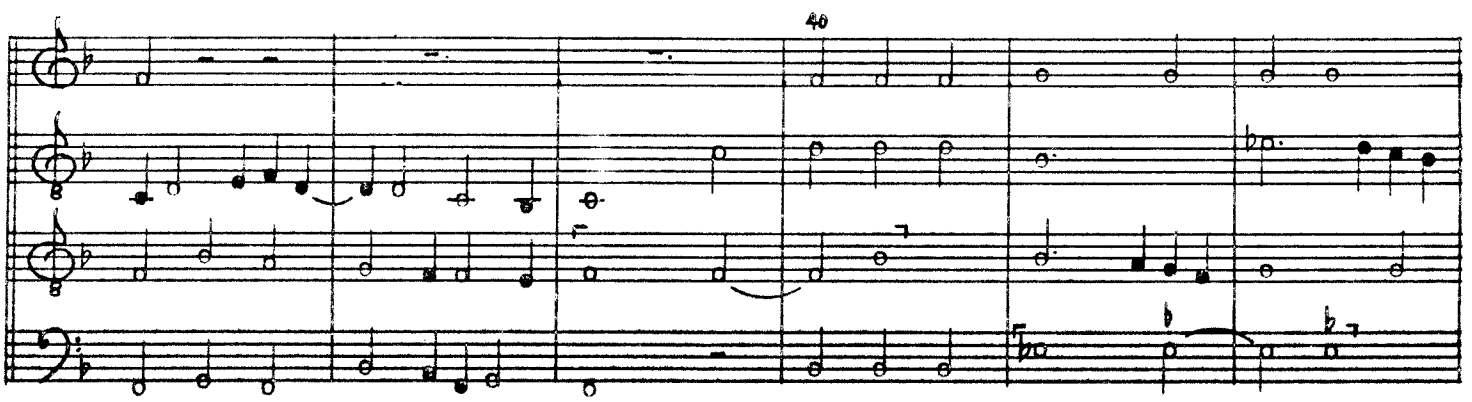
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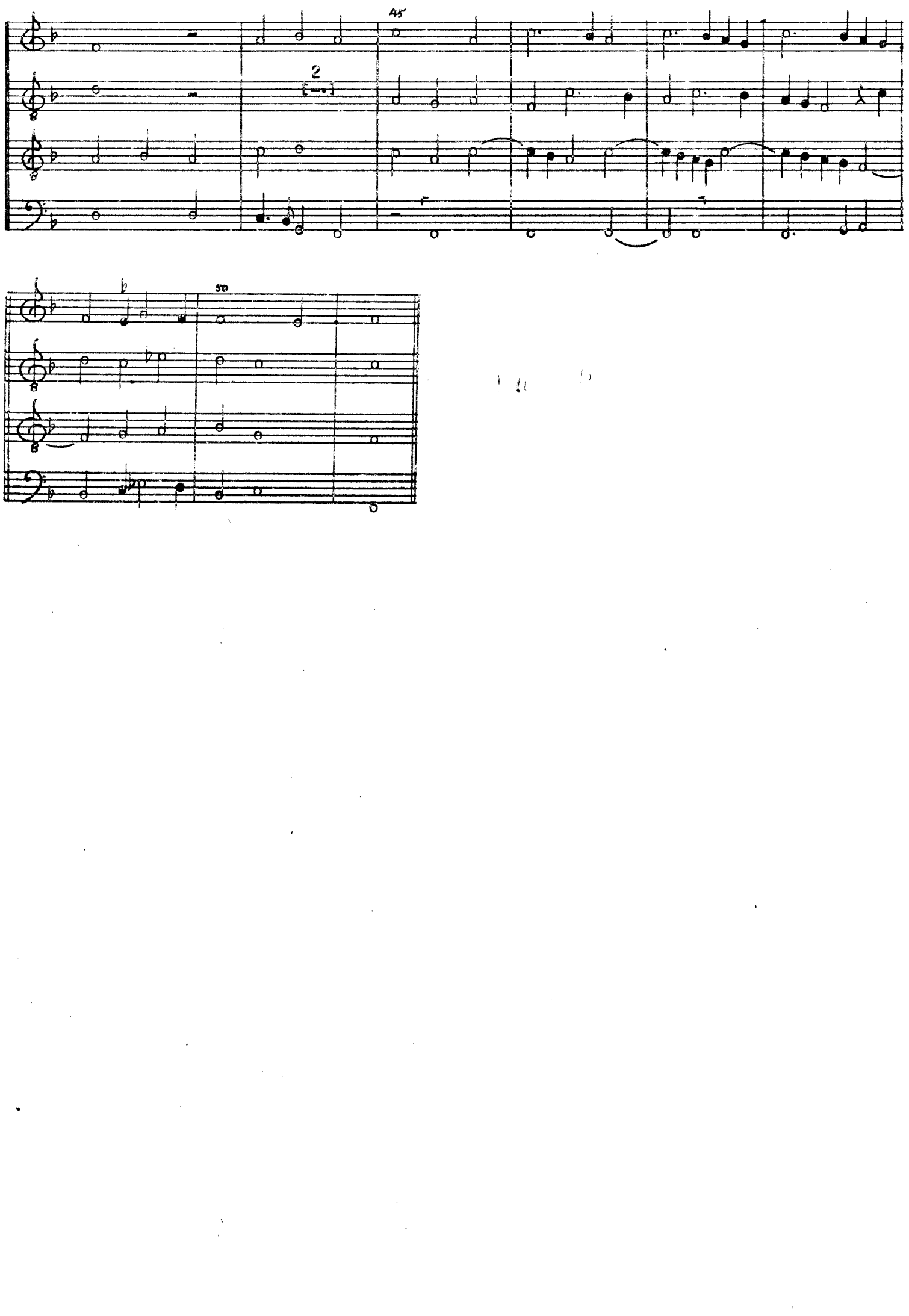
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36. Royne du ciel—Regina celi letare

f. 37'-38

Royne du ciel

Royne du ciel

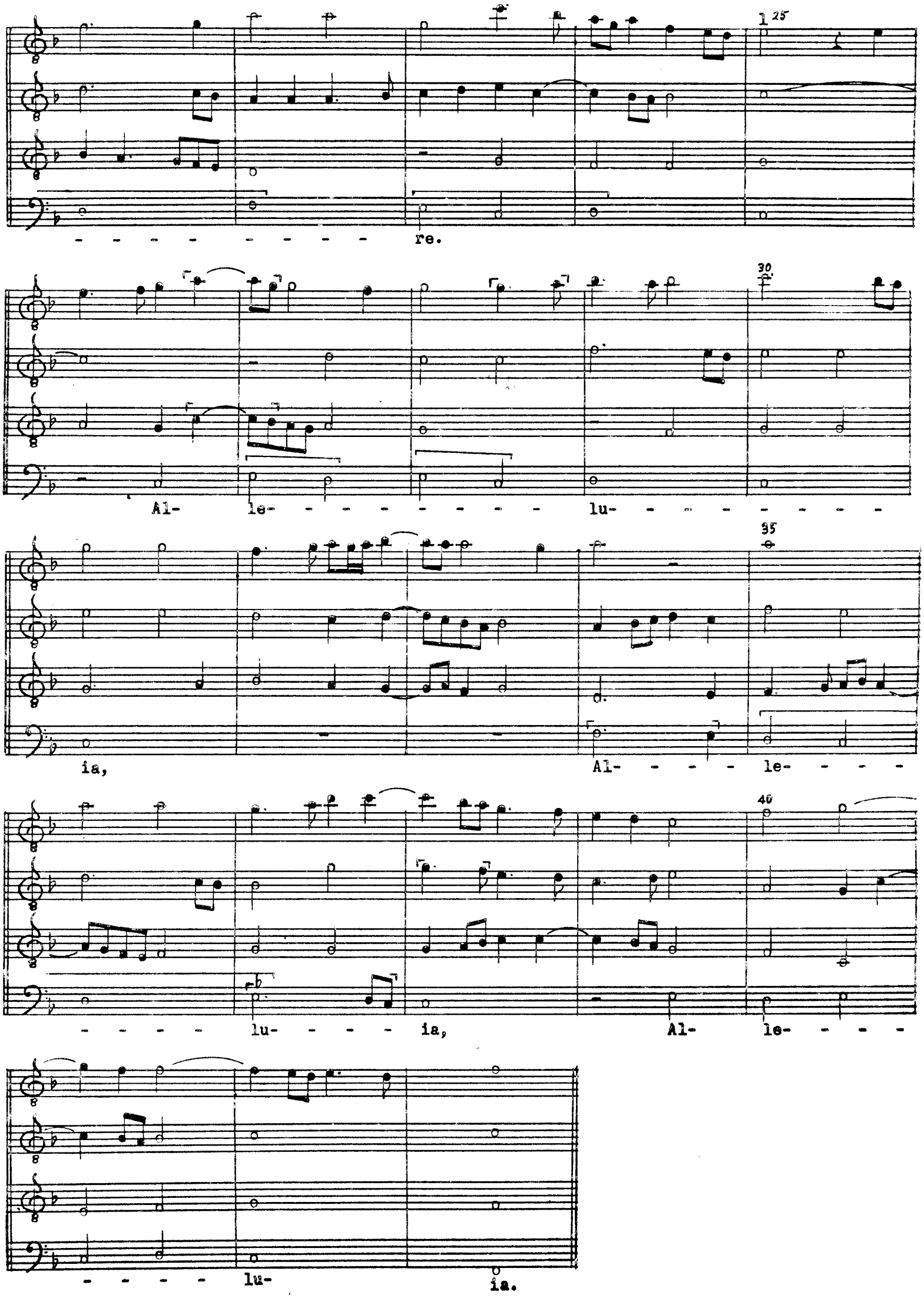
Royne du ciel

Prioris

Re-

gi- na ce- li

le- ta- - - -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re.
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Al- le- lu-
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ia, Al- le-
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lu- ia, Al- le-
lu- ia.

37. La mi la sol

f. 38'-40

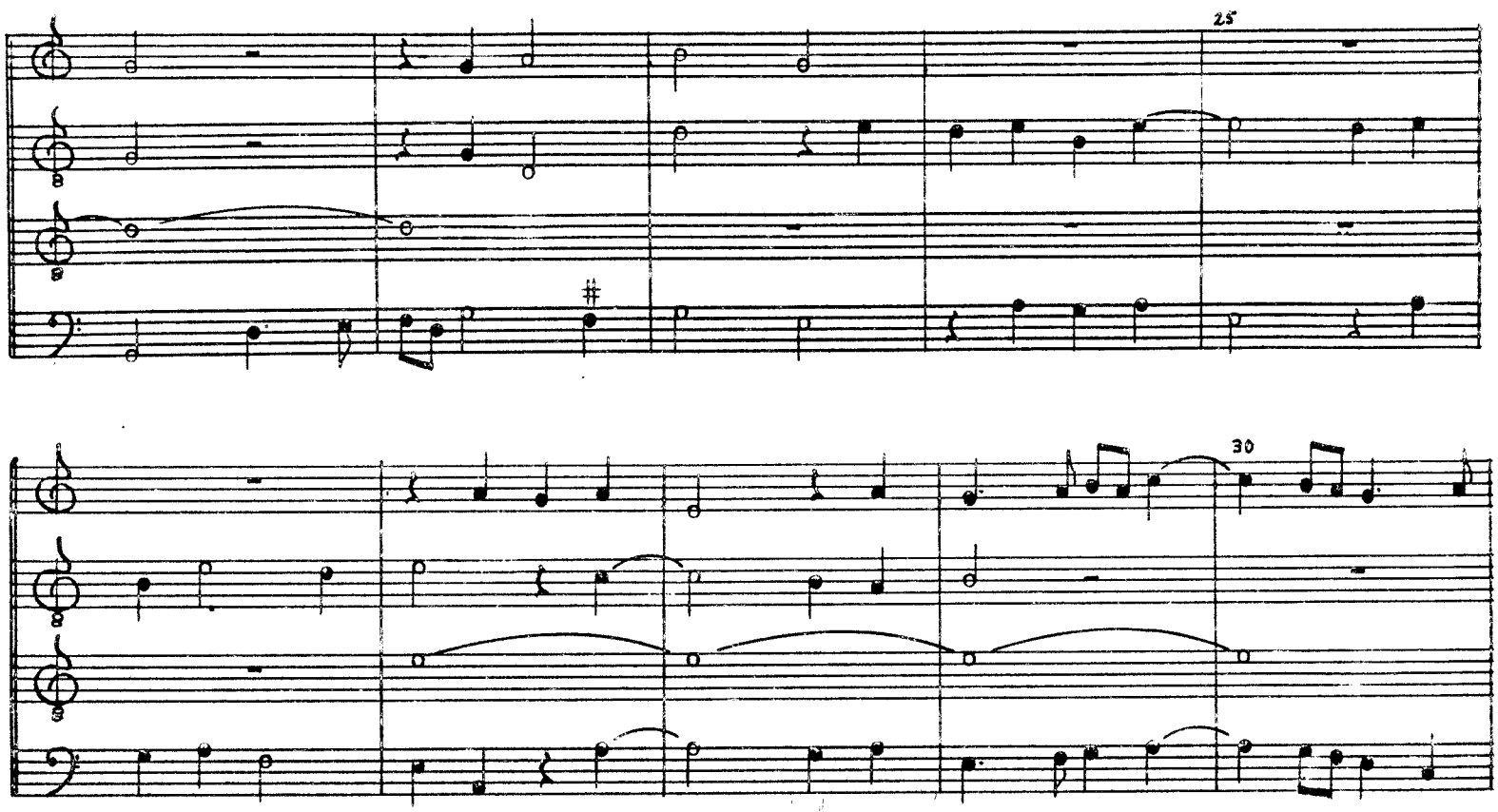
Ysaac

La mi la sol

La mi la sol

La

my la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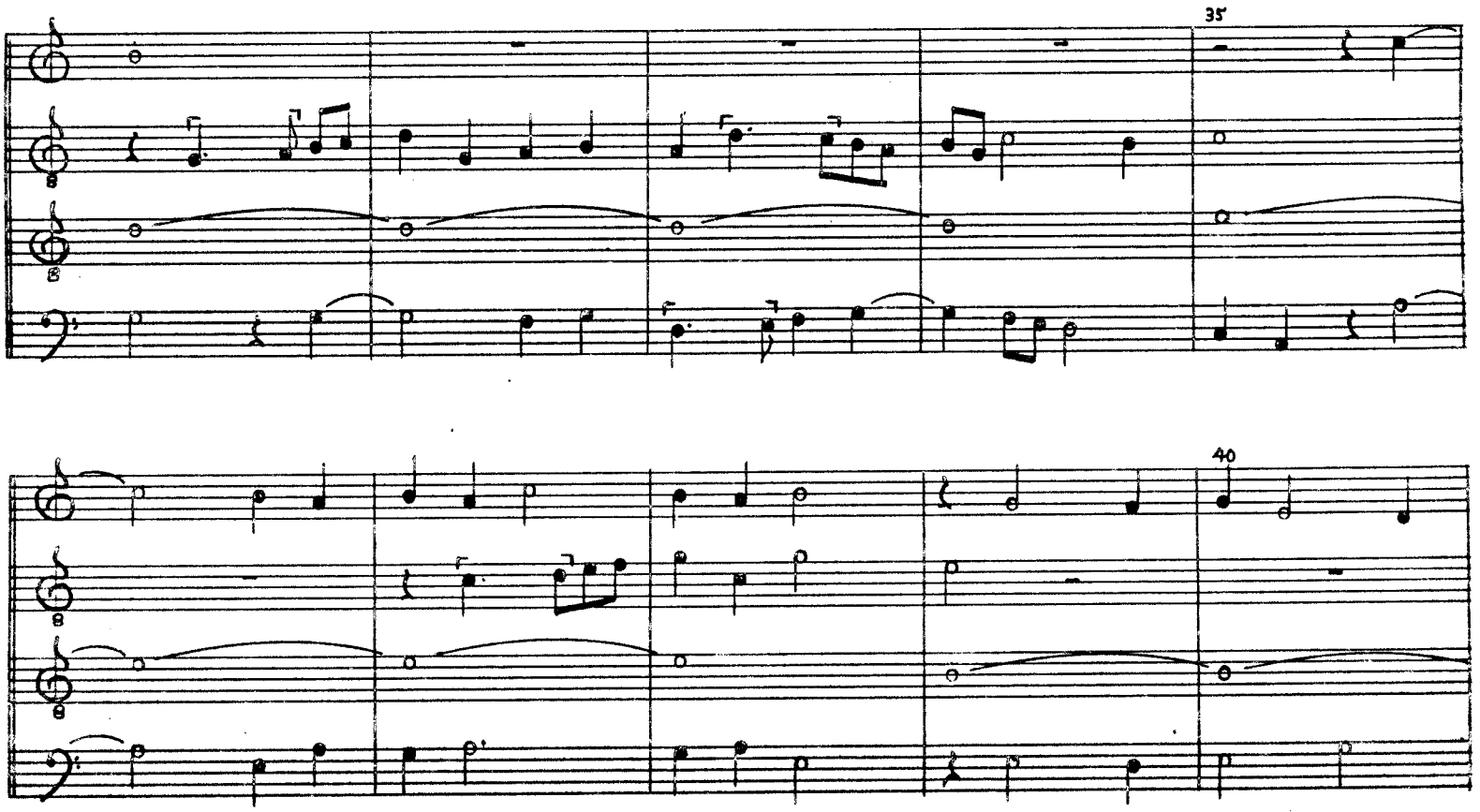
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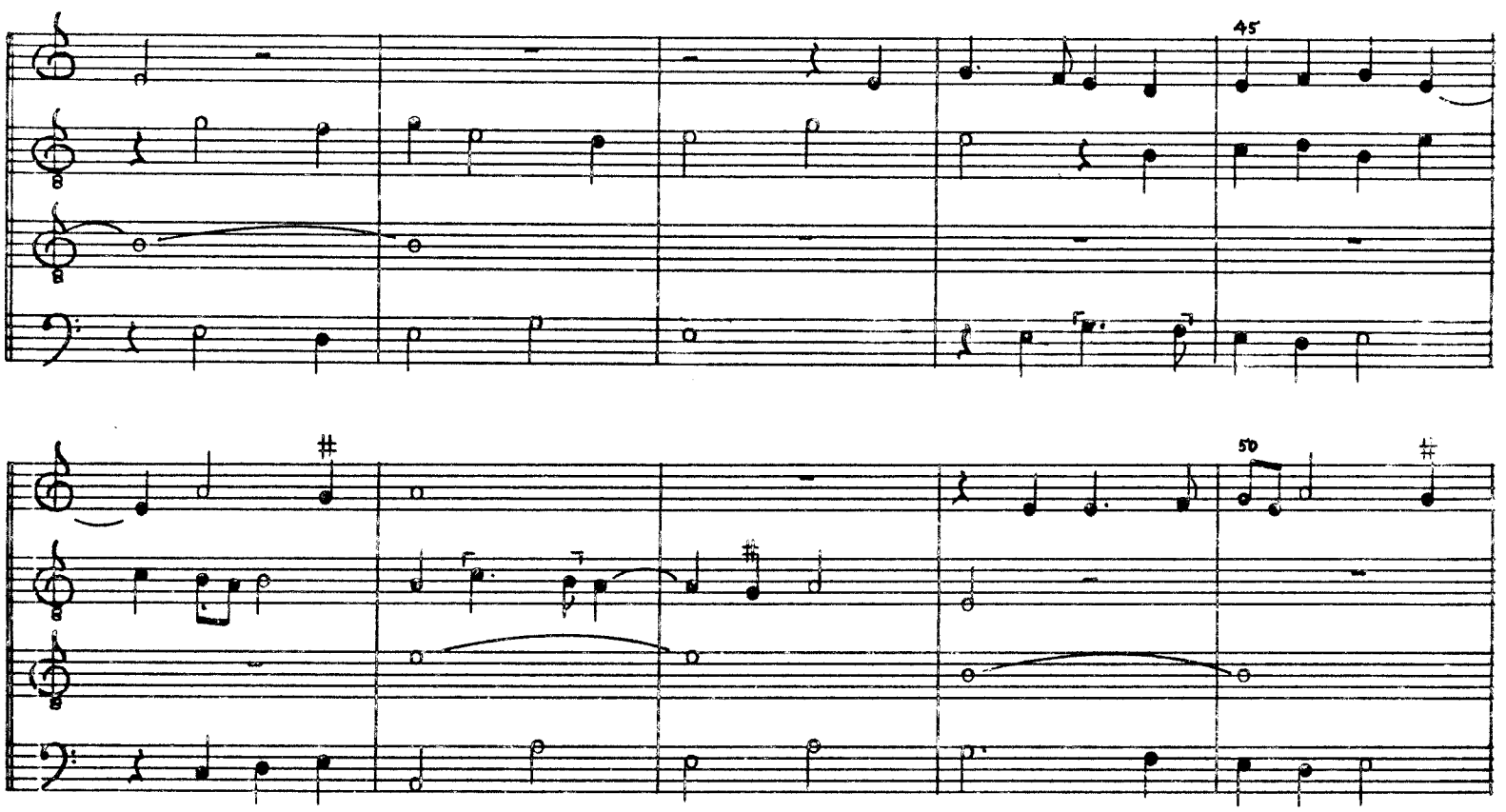
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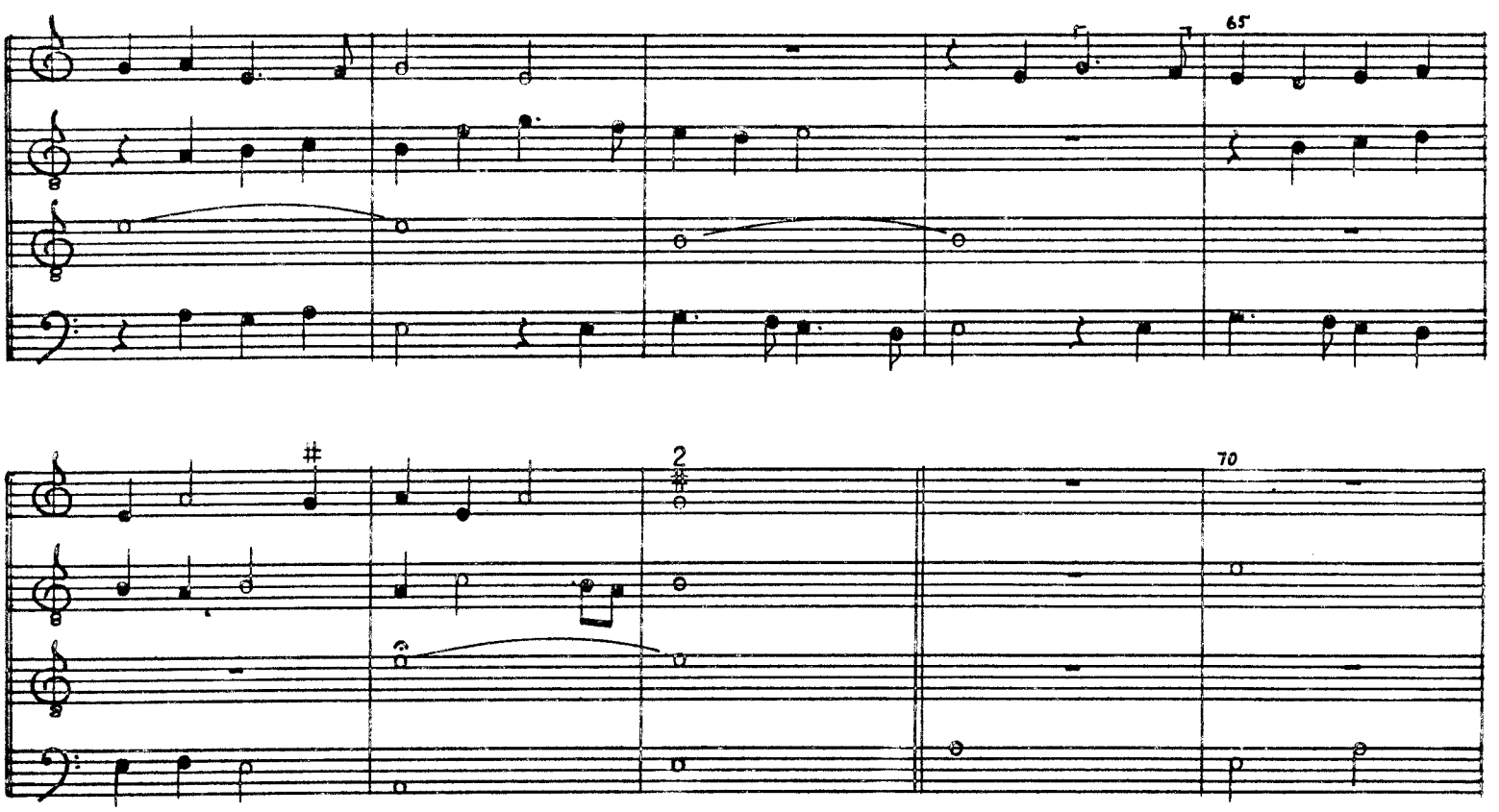
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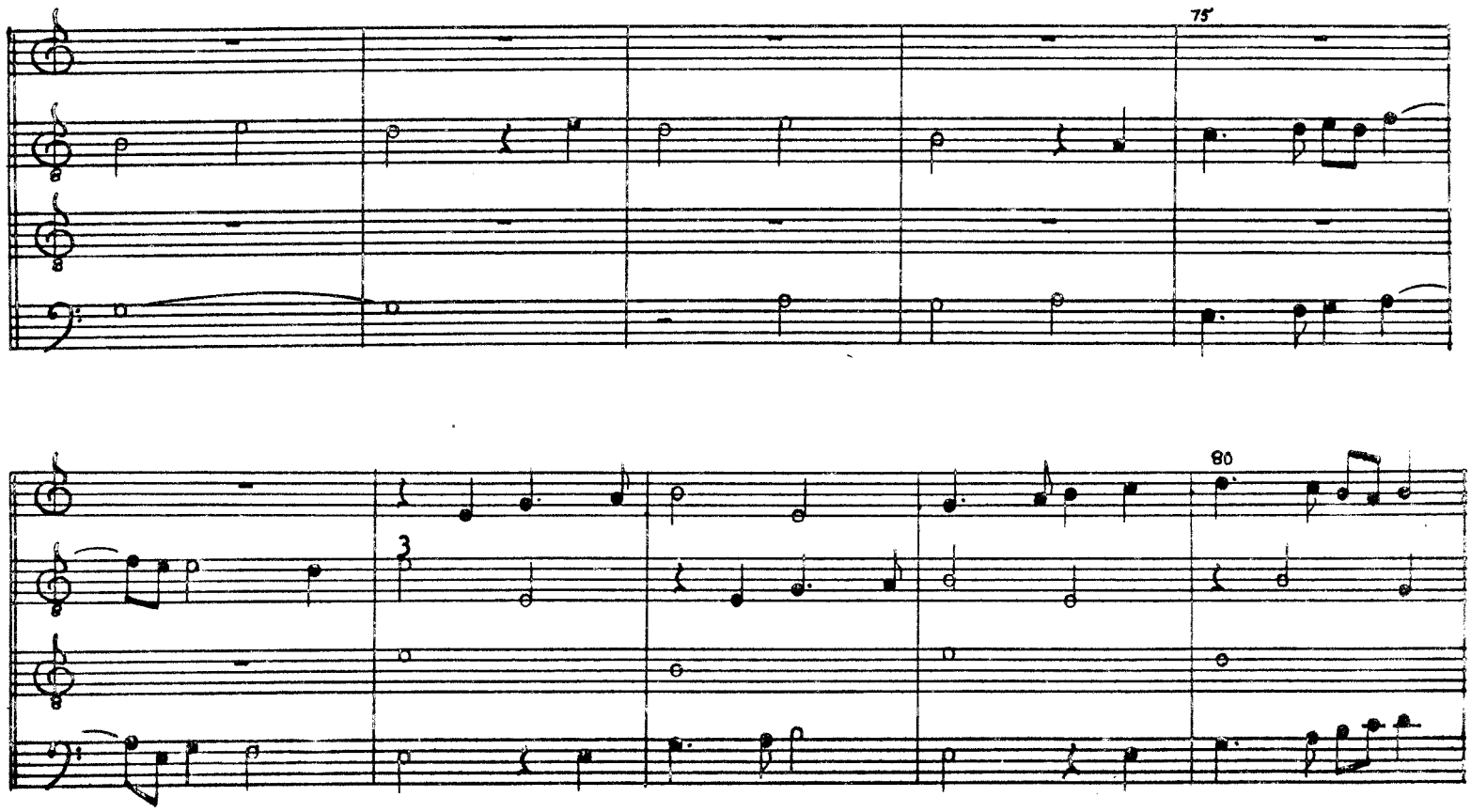
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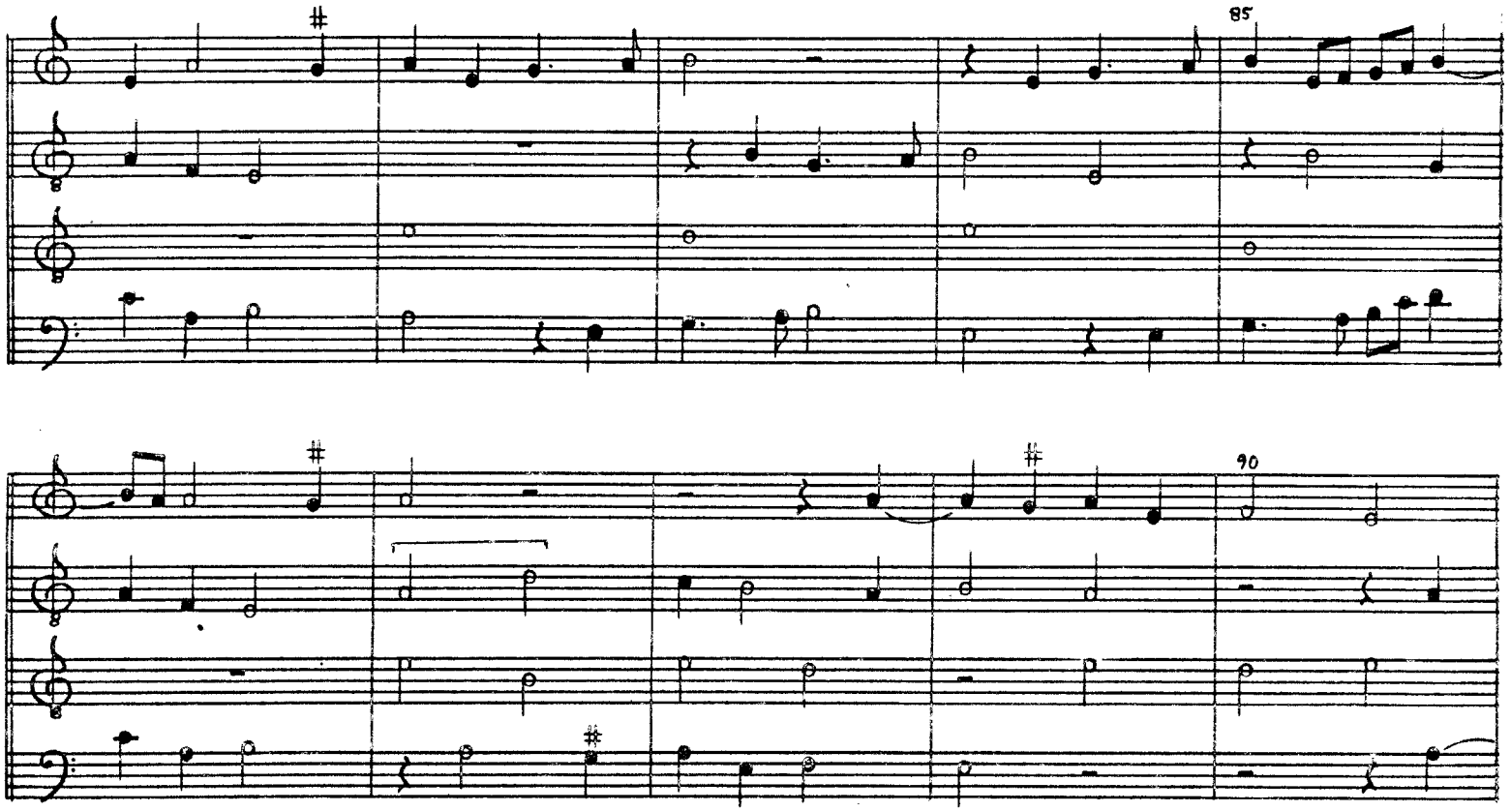
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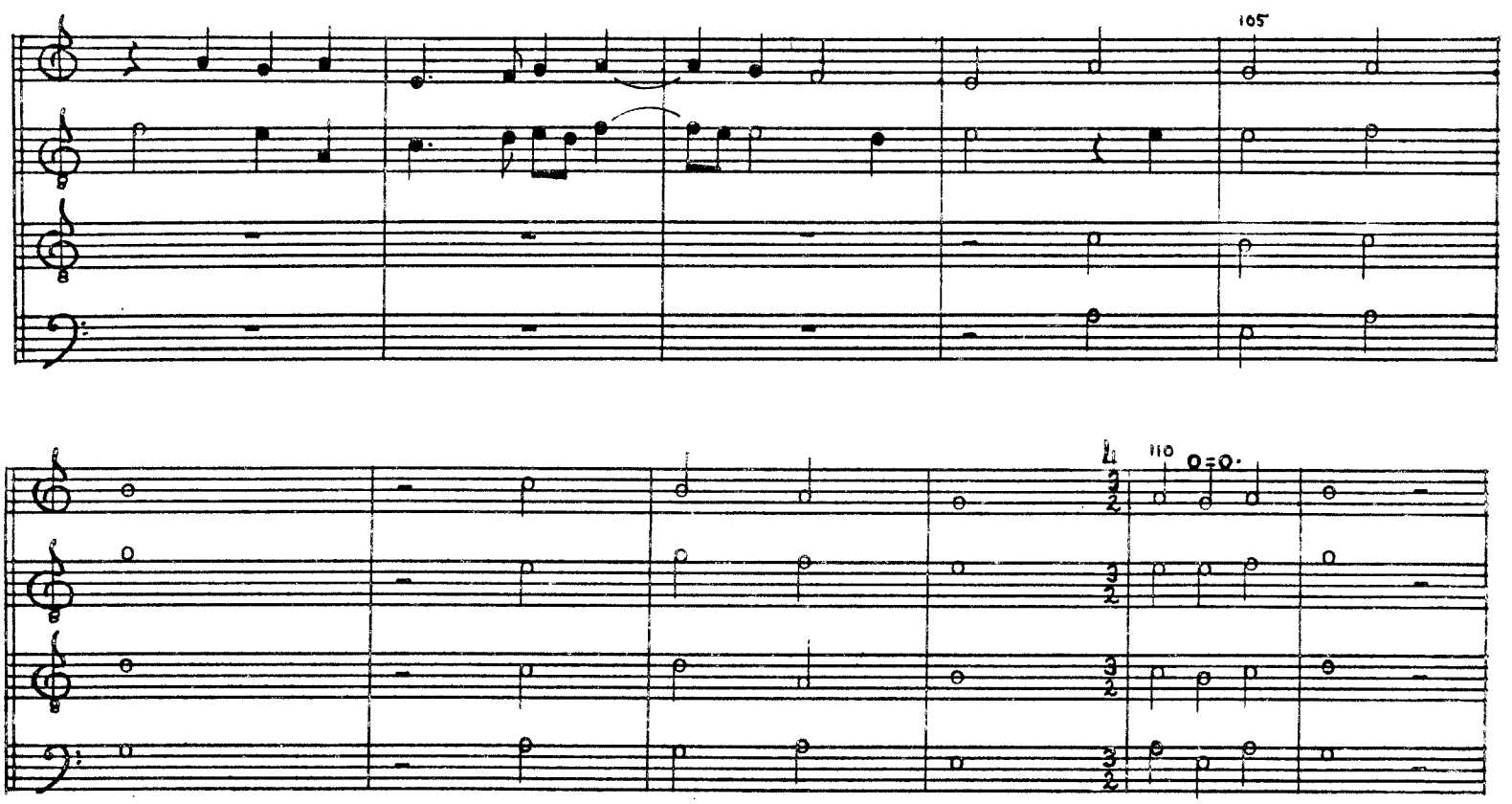
105
110
115

38. Ma buche rit

f. 40'-42

Ma buche rit

Ma buche rit

Ma buche rit

5 Rue

Ma buche rit

10

15

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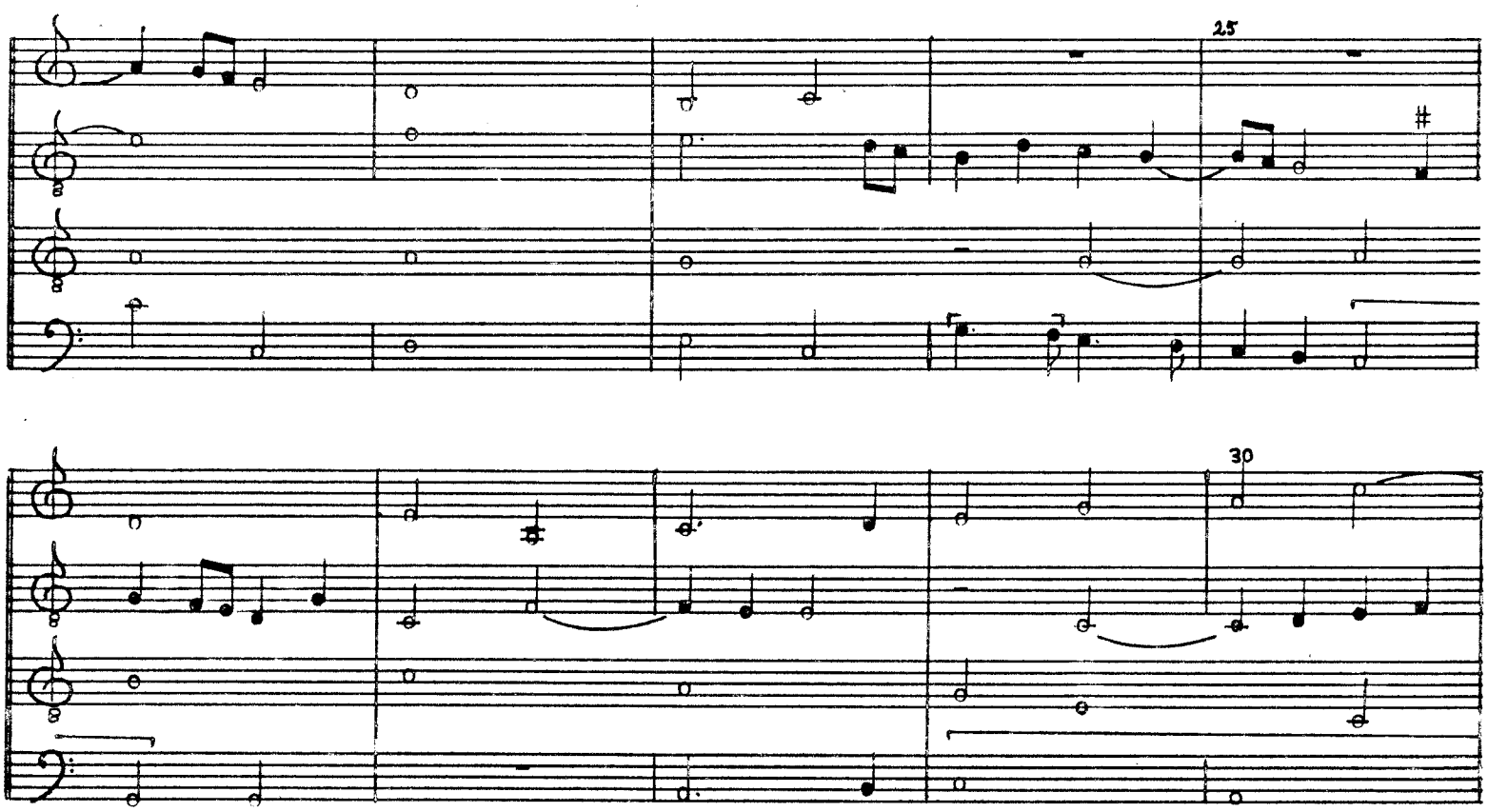
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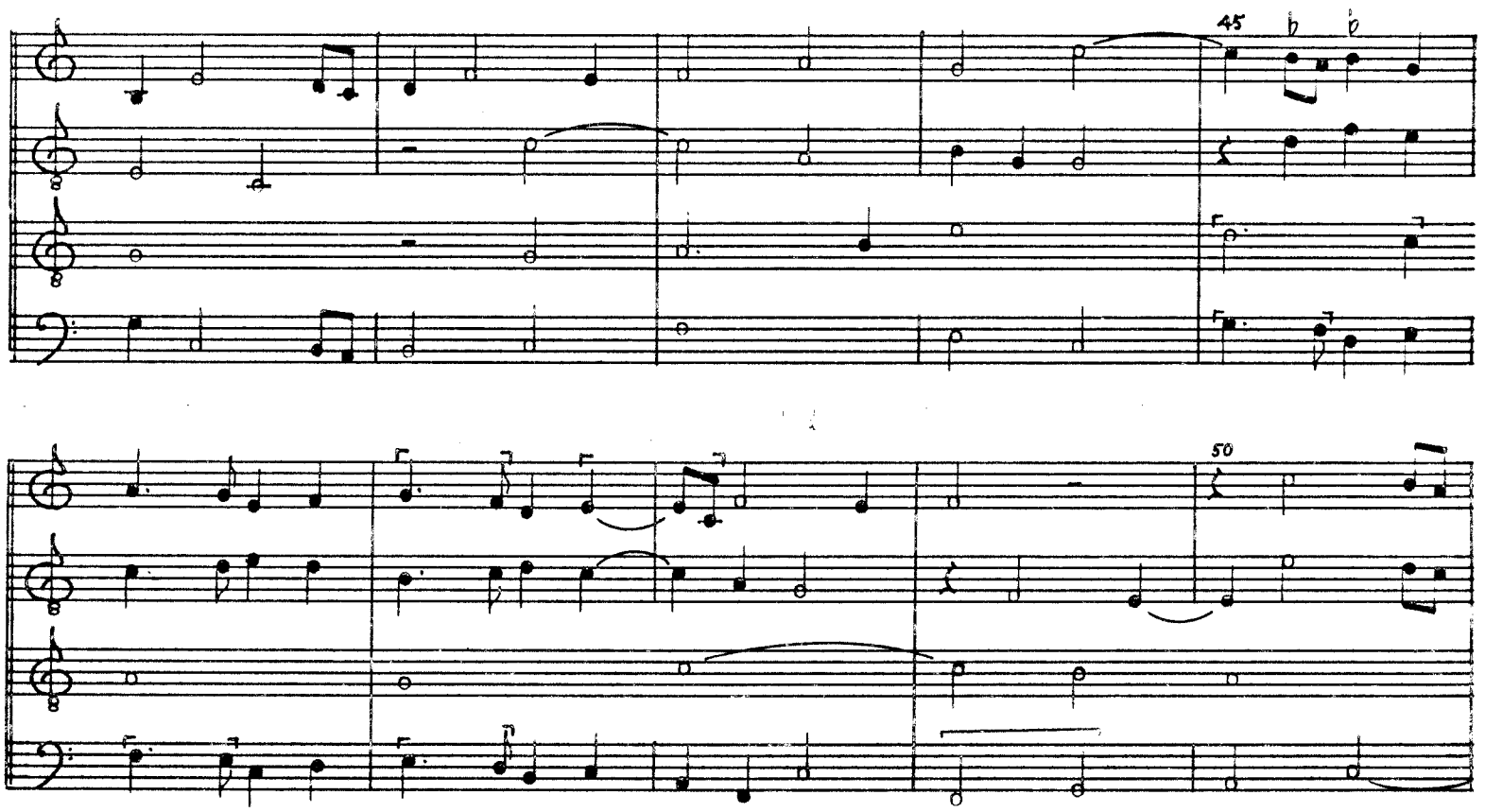
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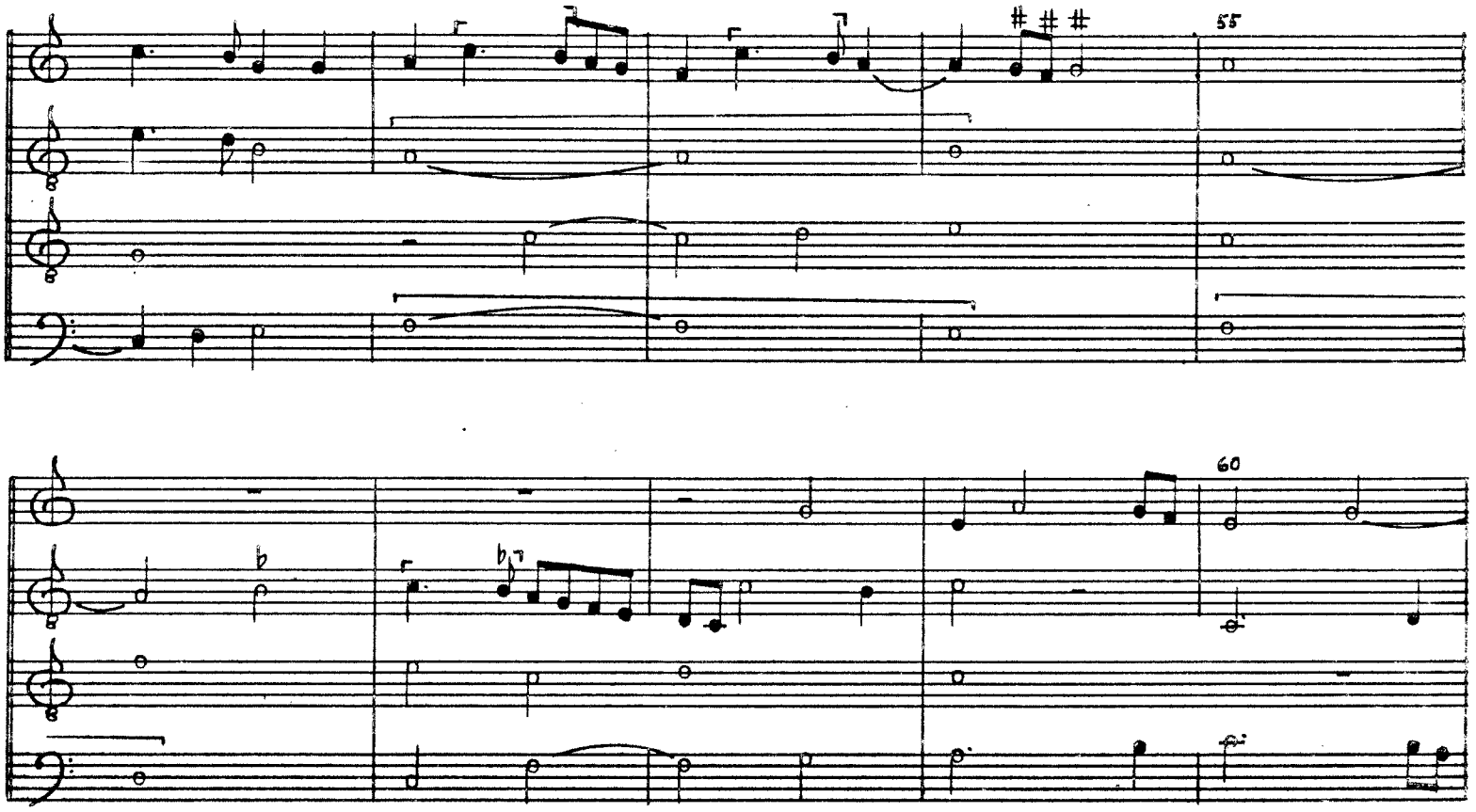
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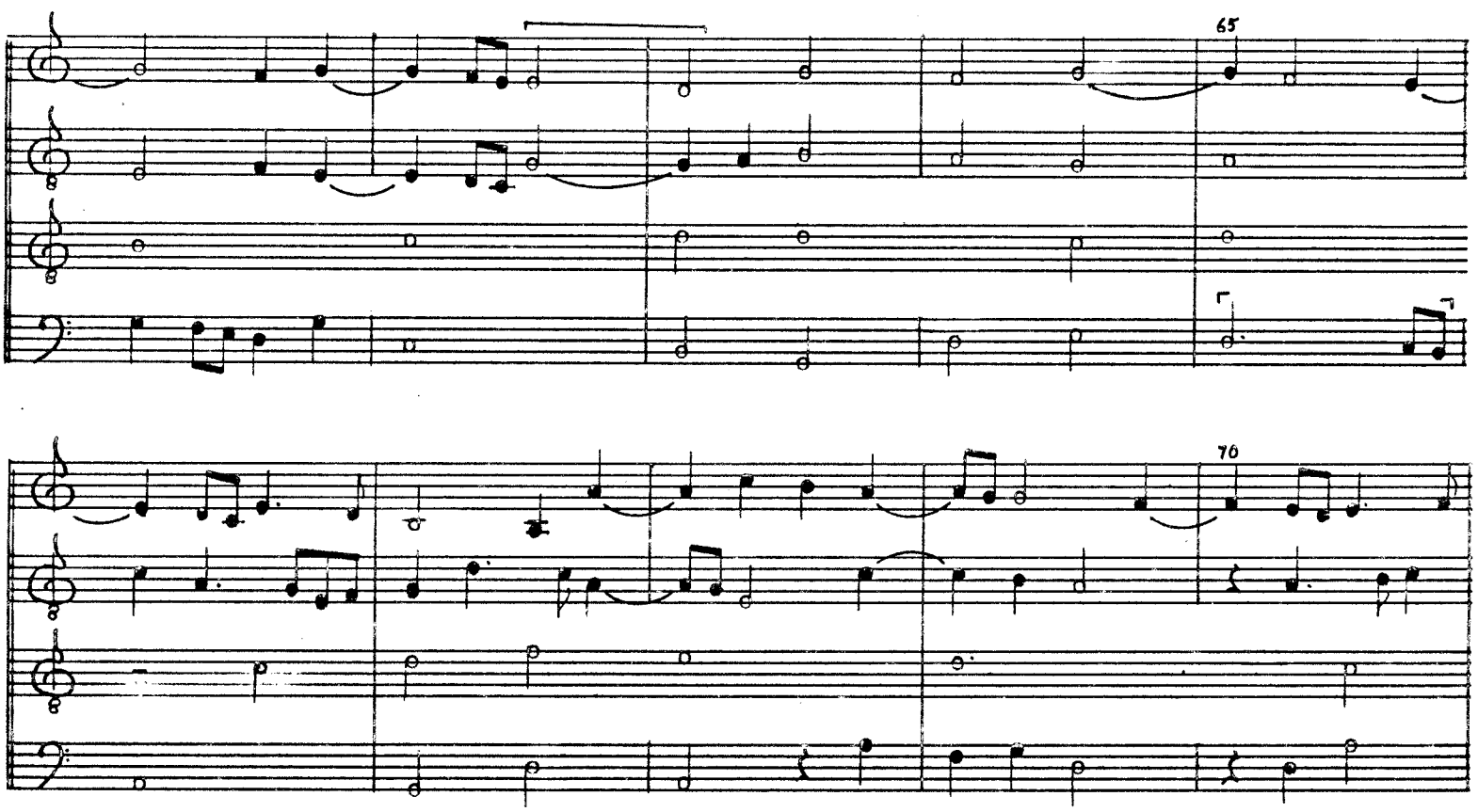
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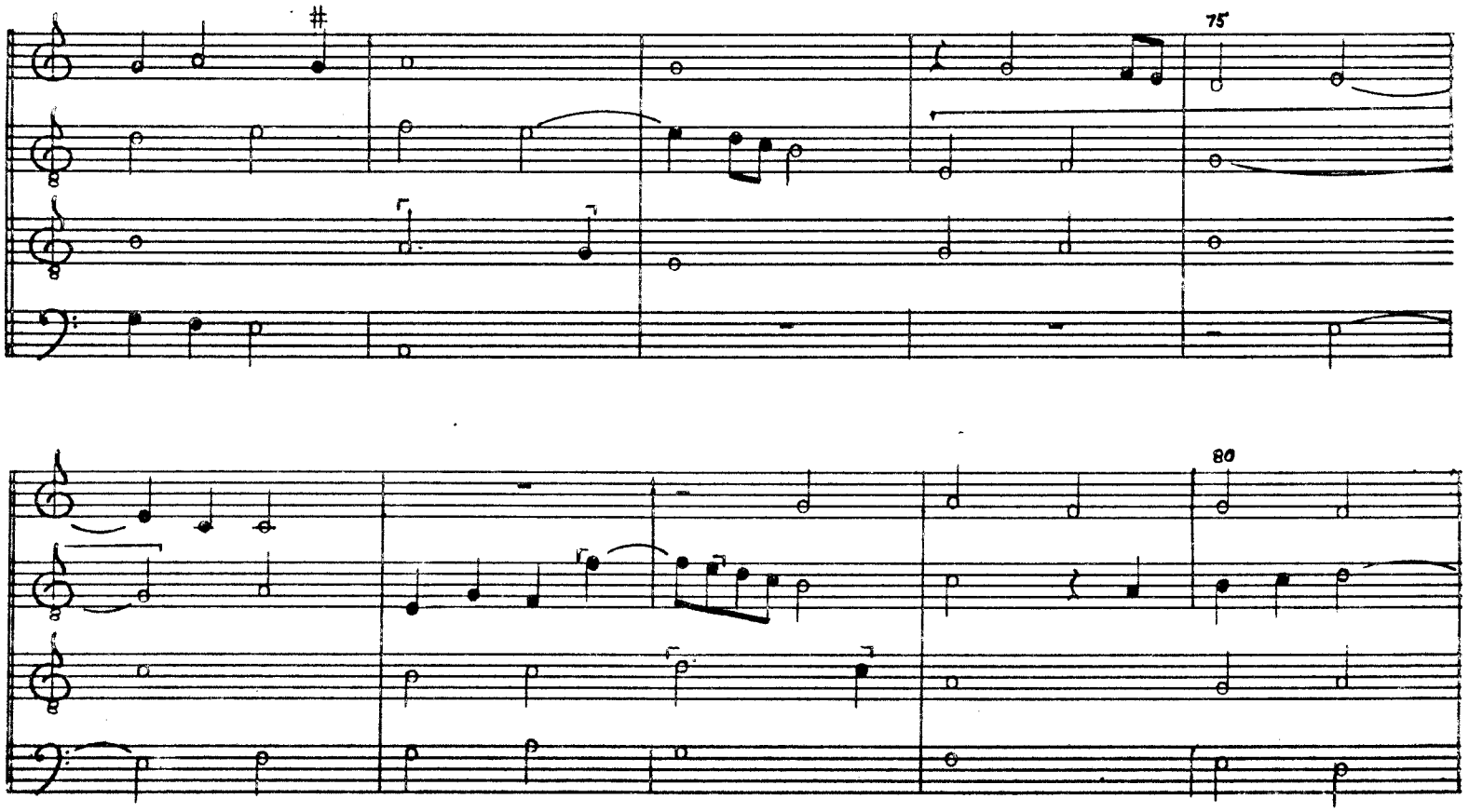
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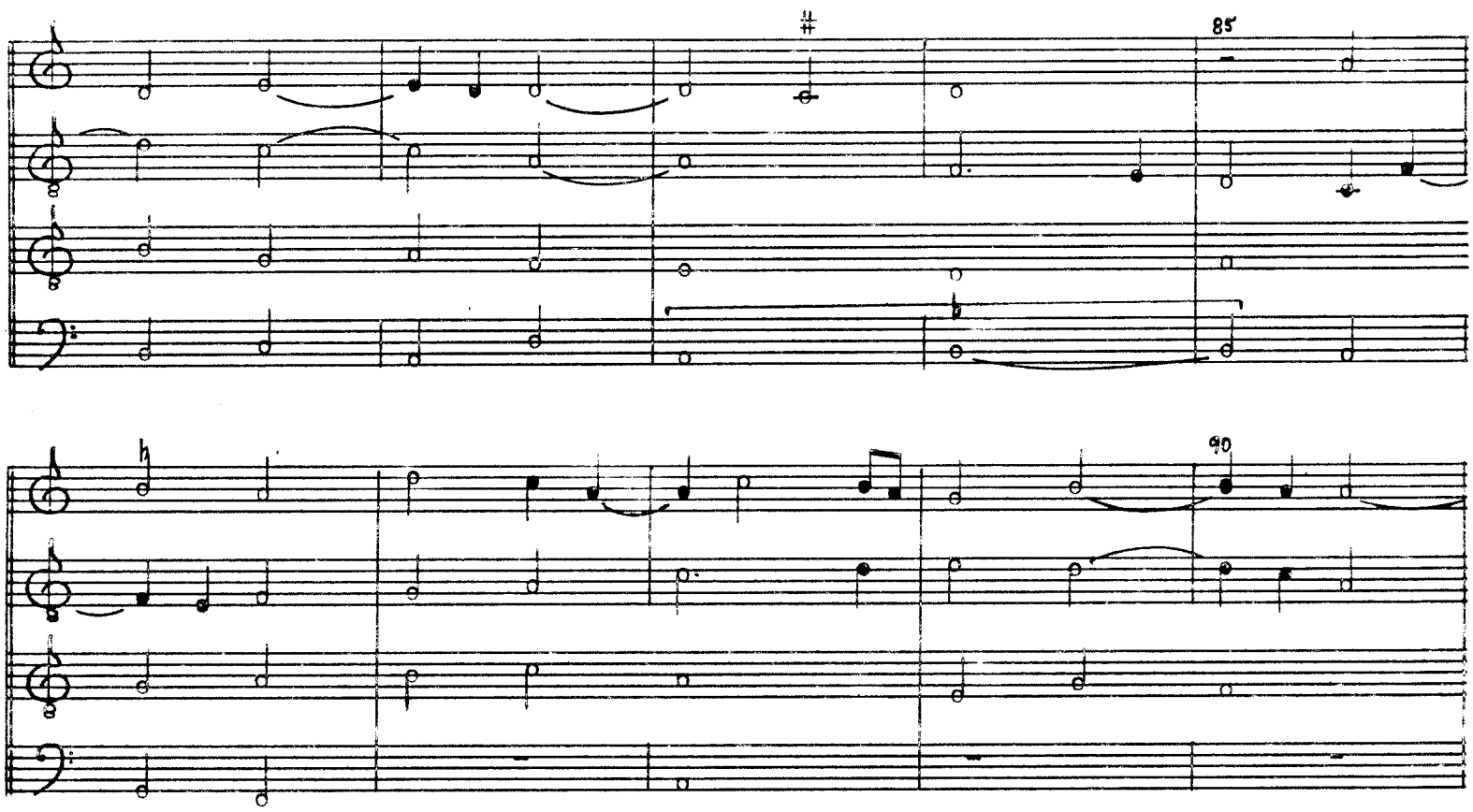
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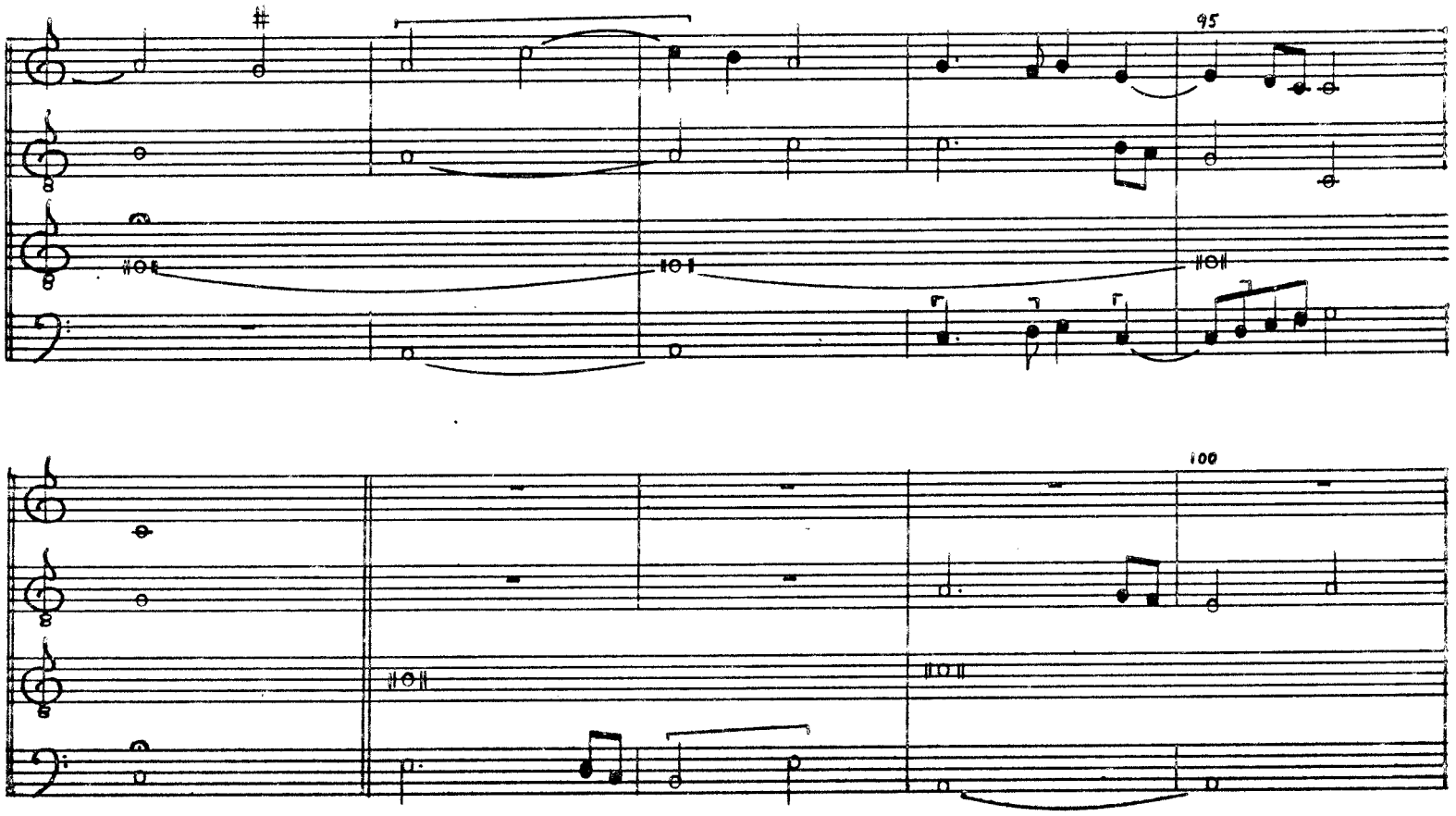
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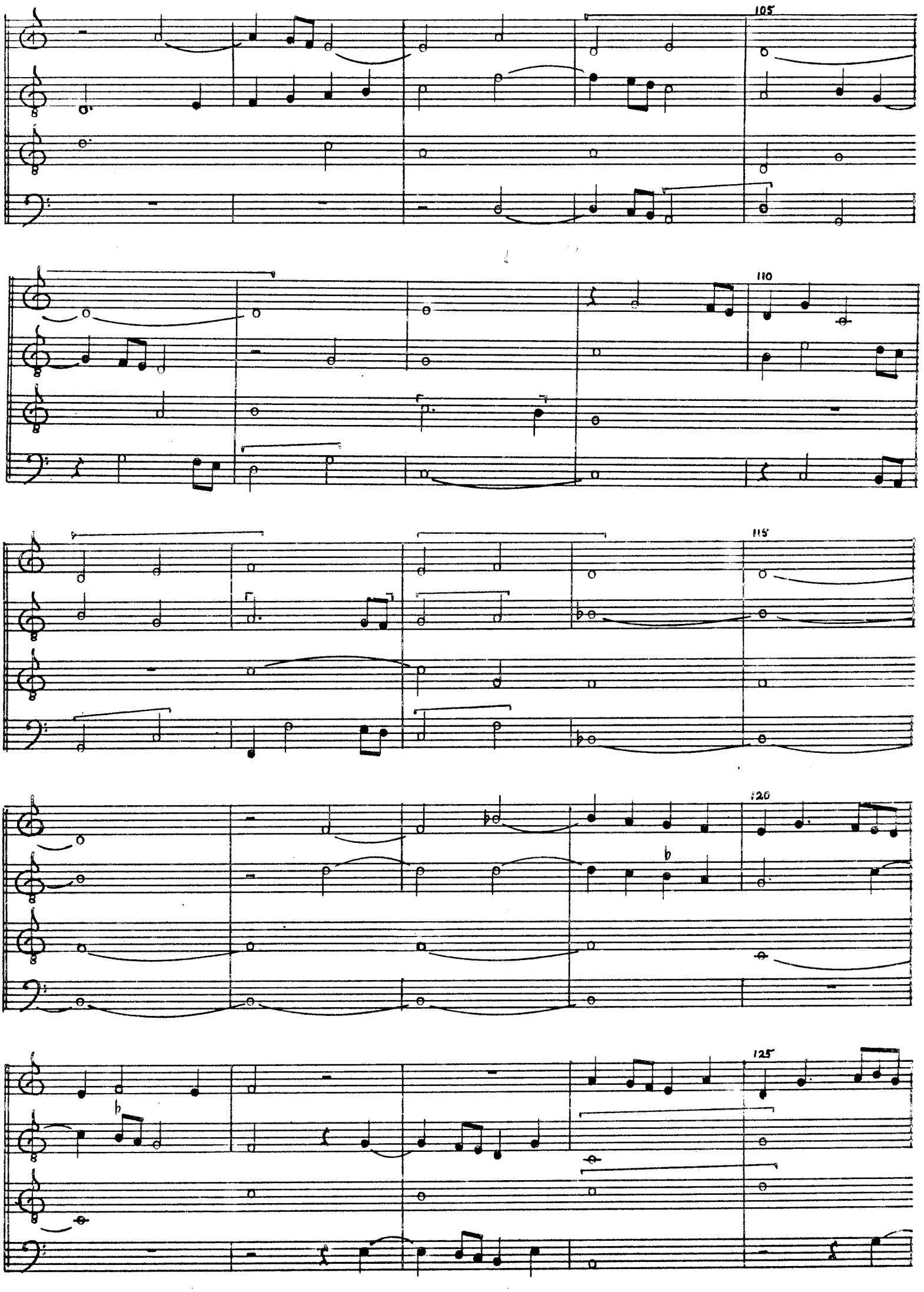
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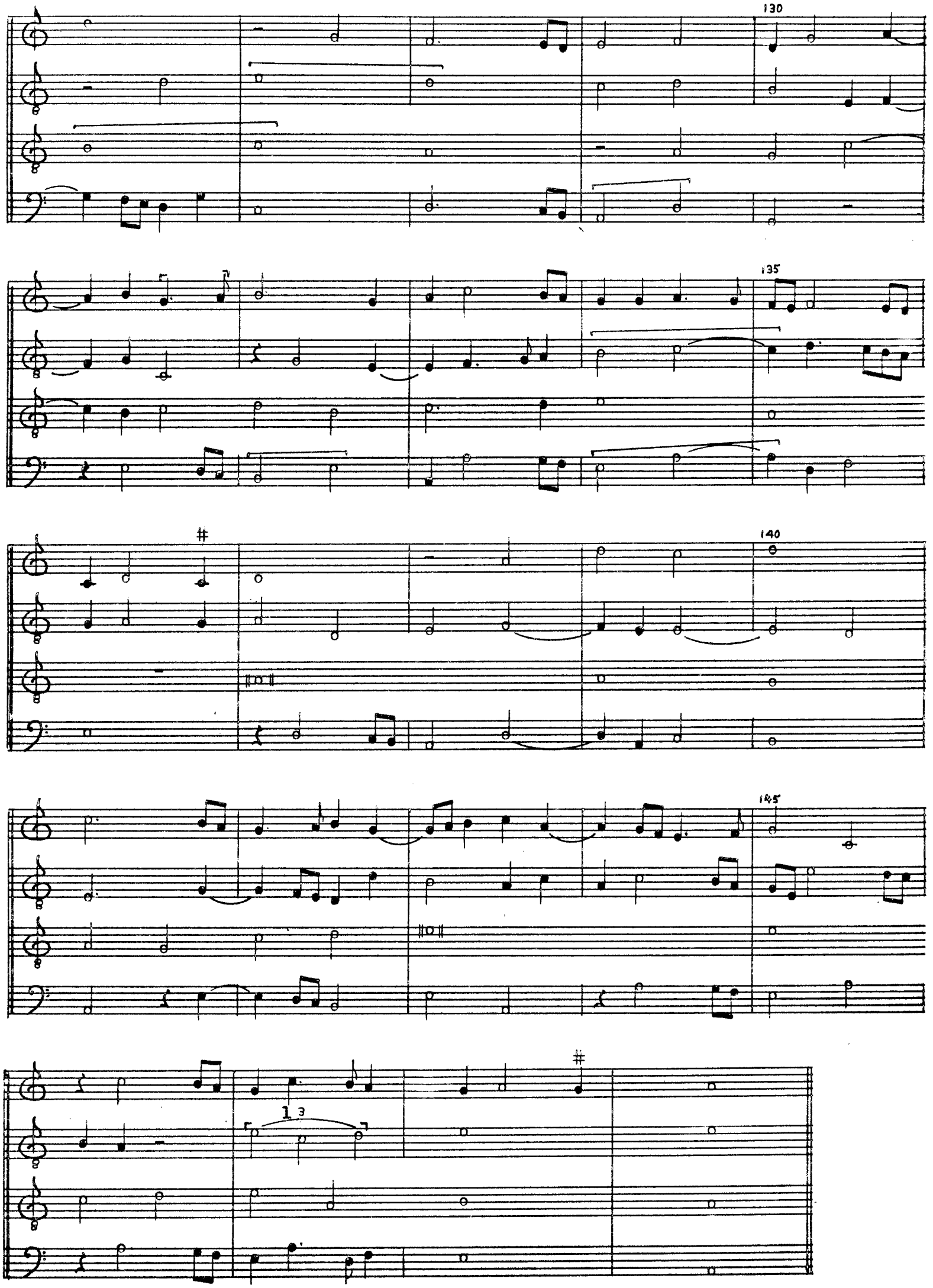

130
135
140
145
13

39. Comme femme

f. 42'-44

Comme femme

Comme femme

Comme femme

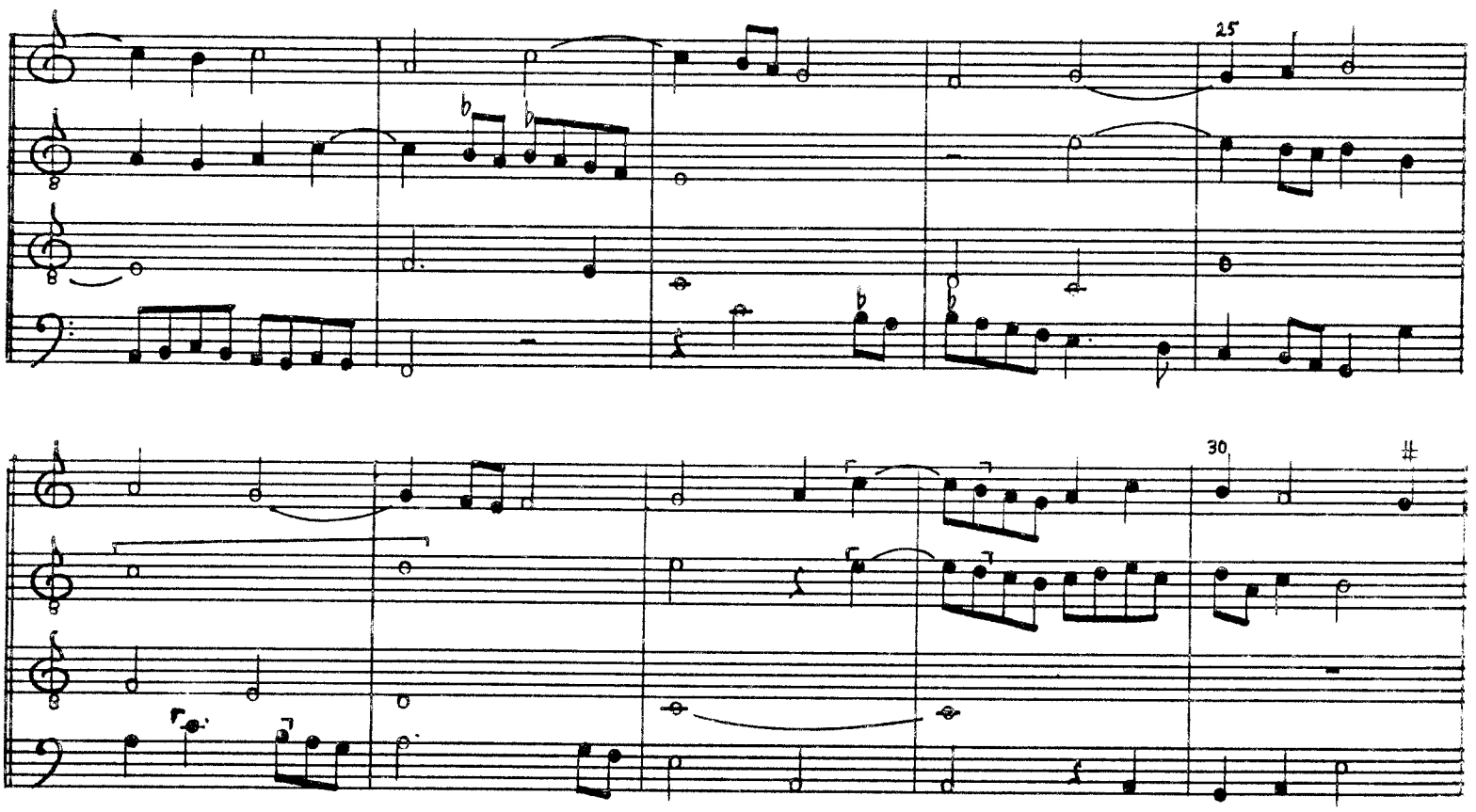
5

Allexander

10

15

20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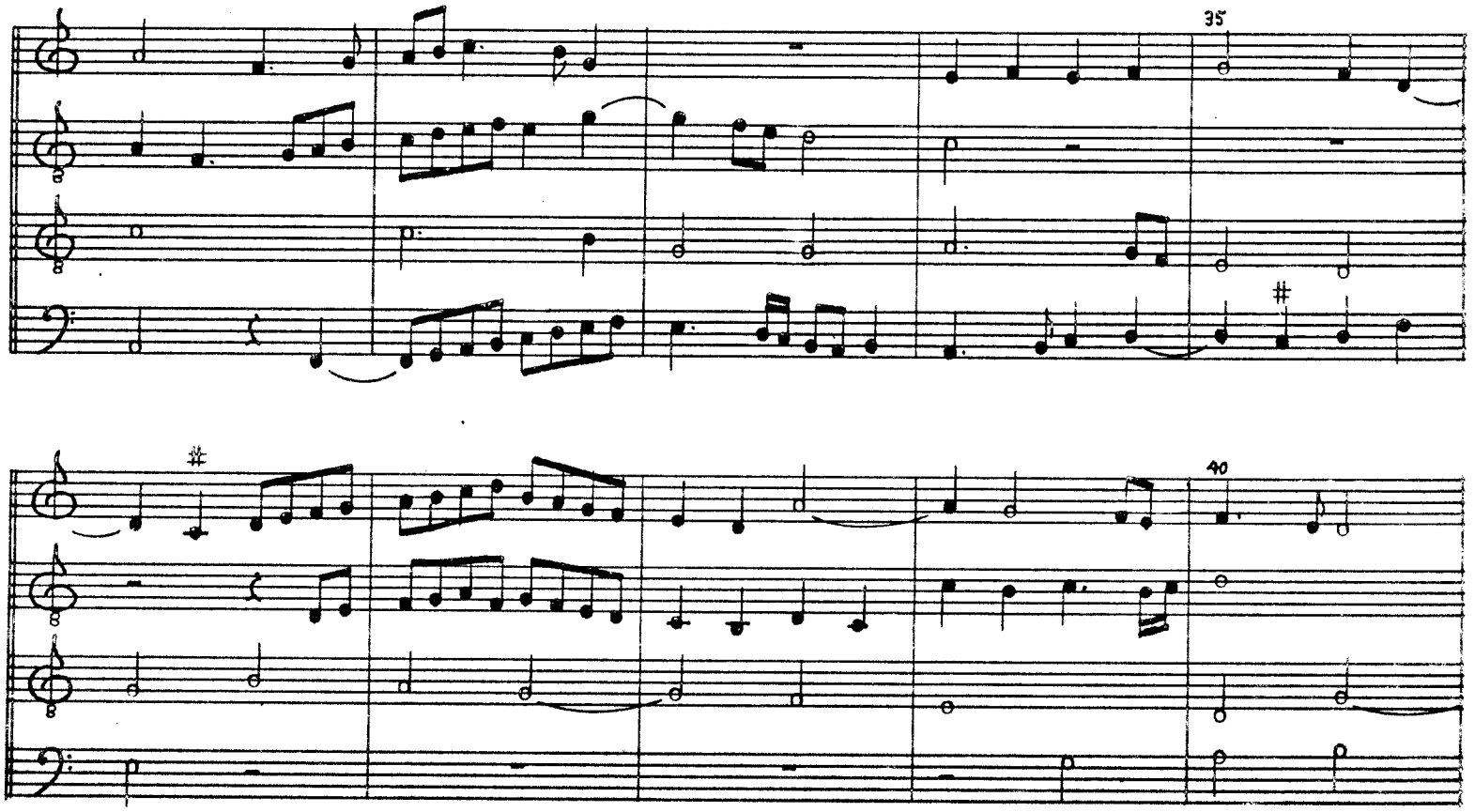
#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#
#
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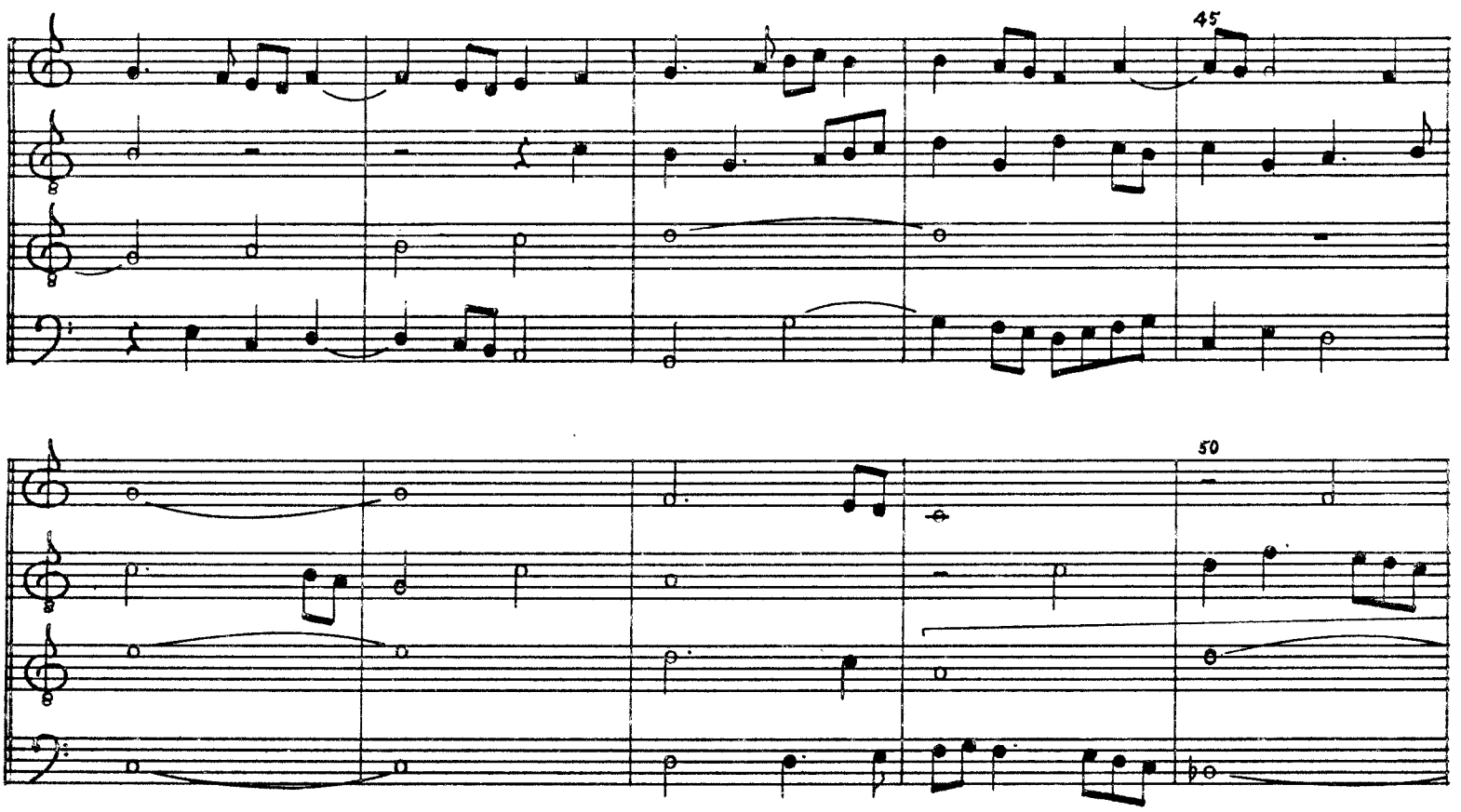
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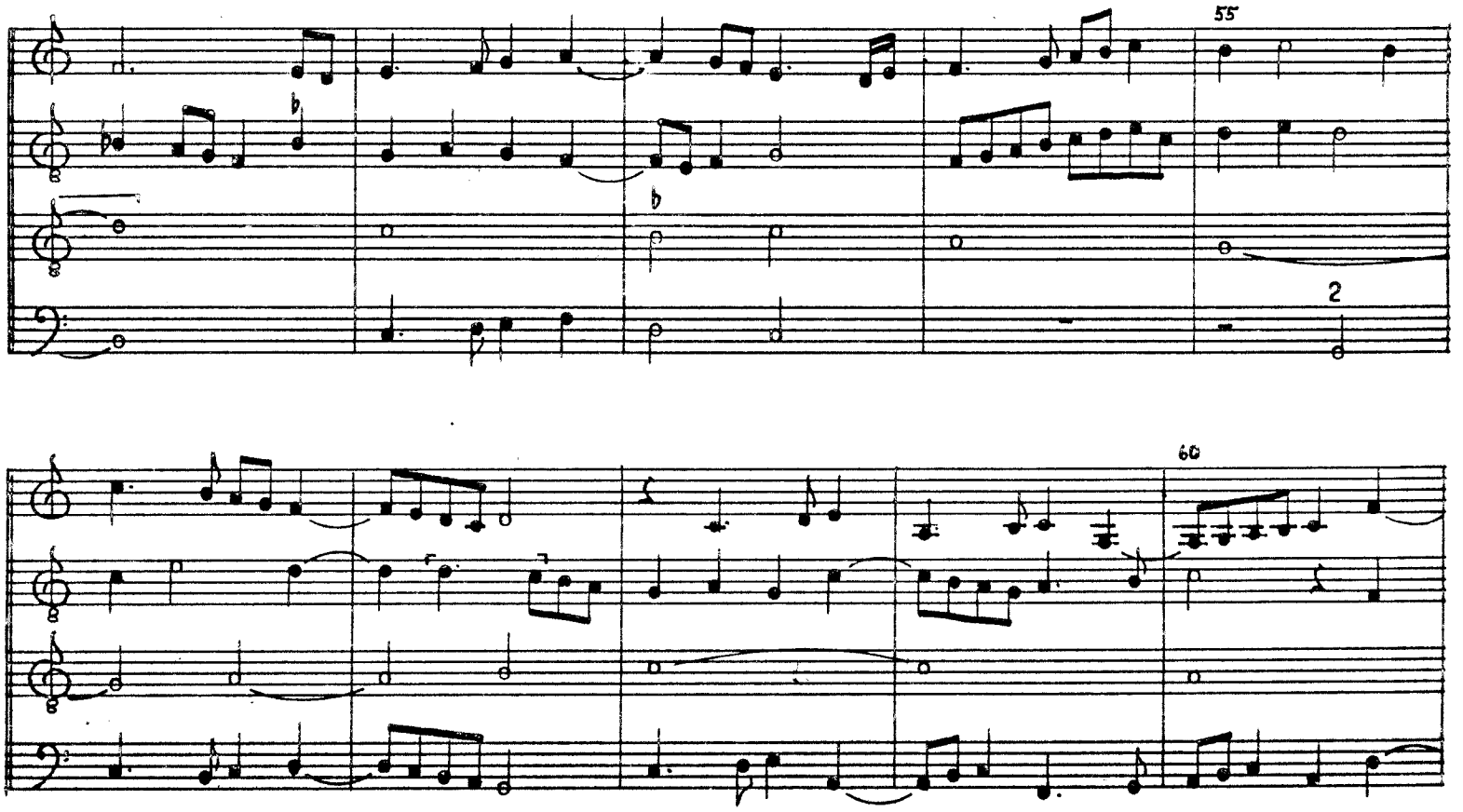
55
2
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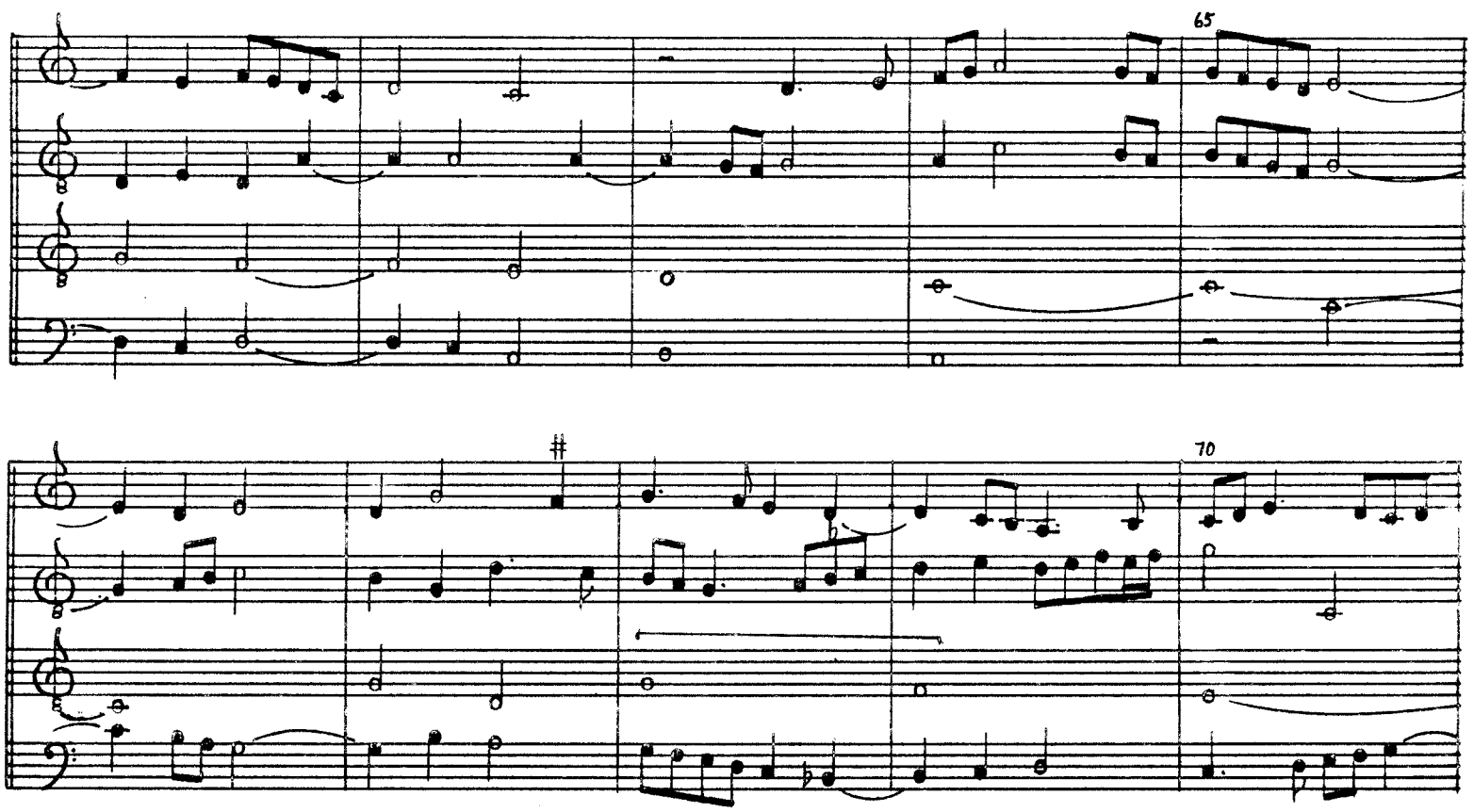
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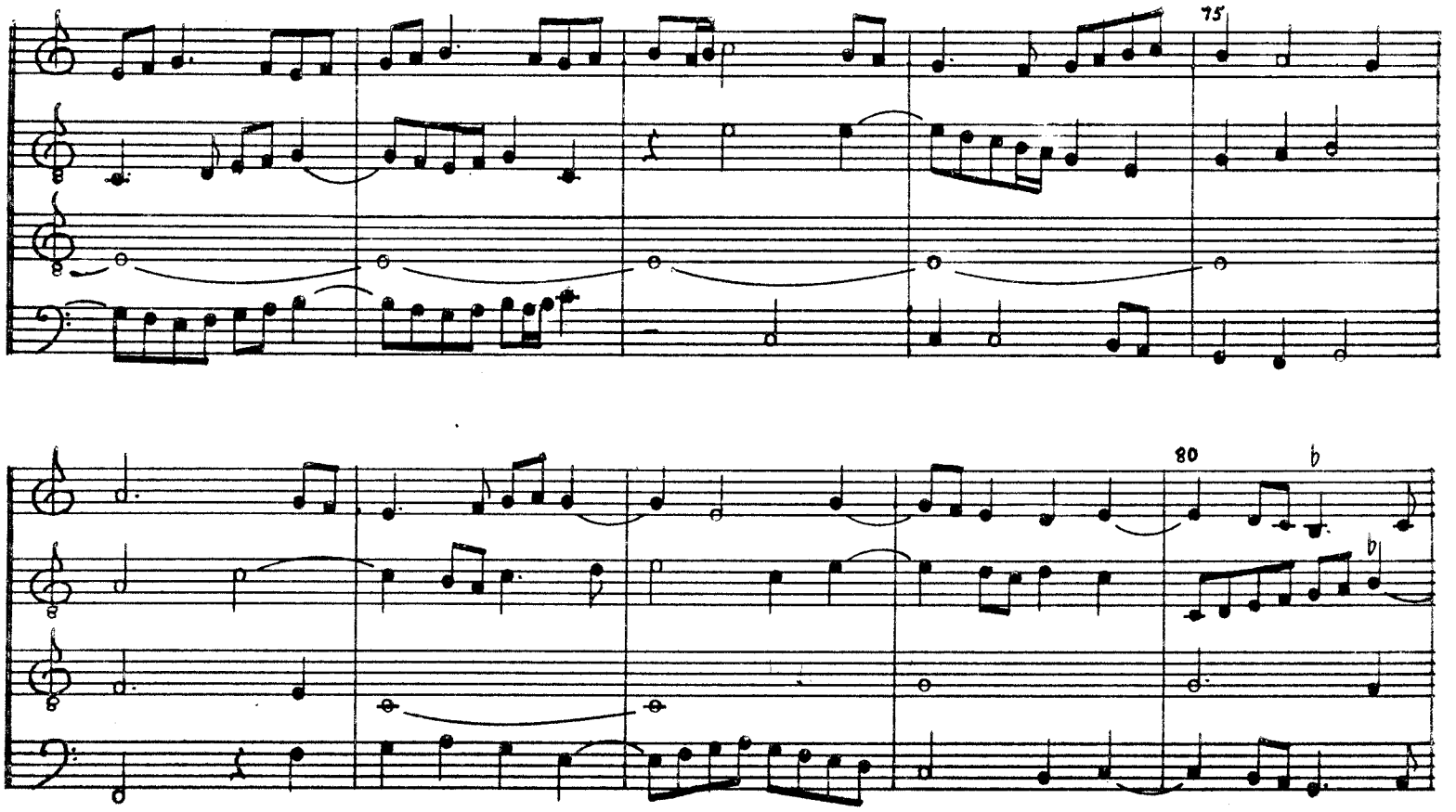
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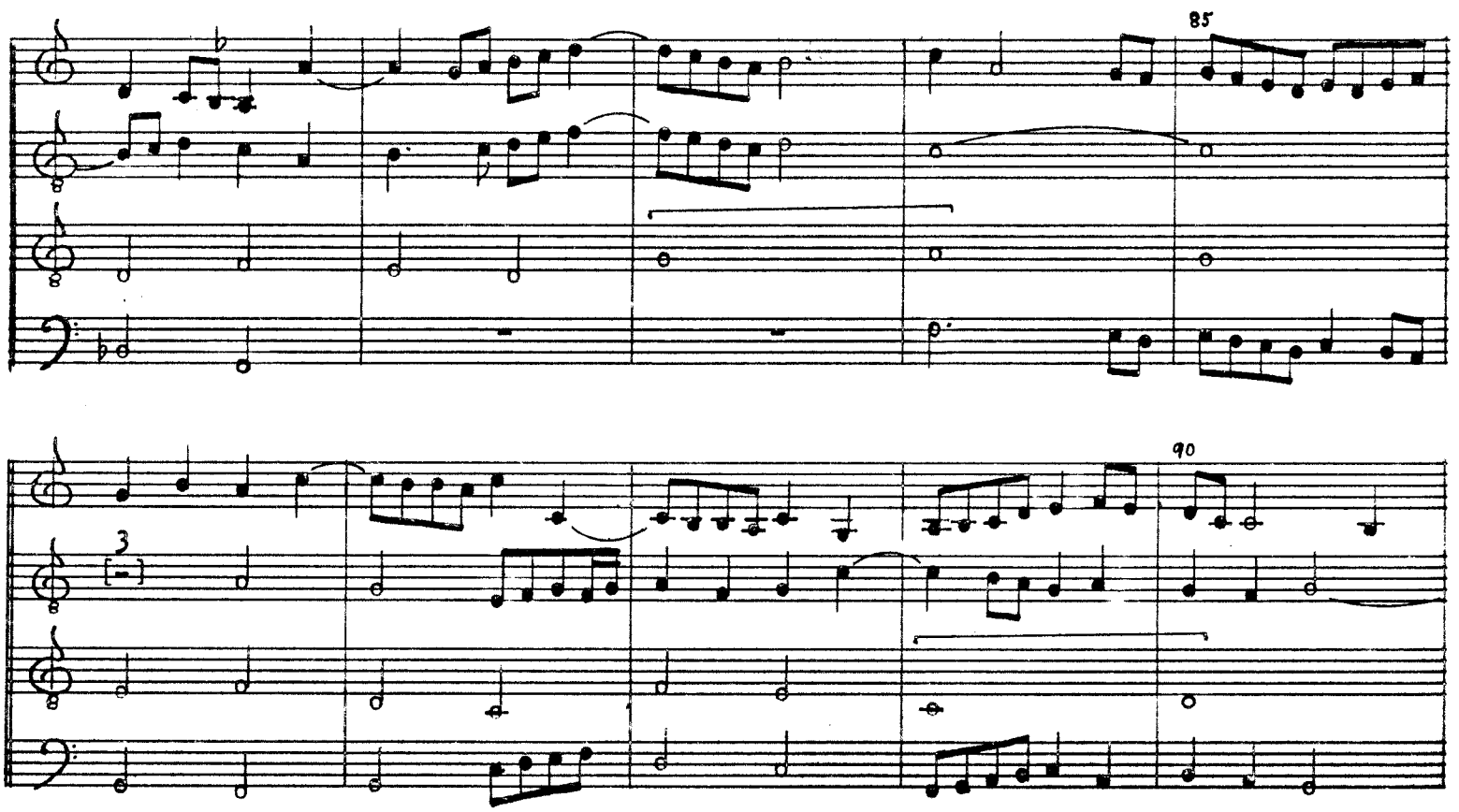
85
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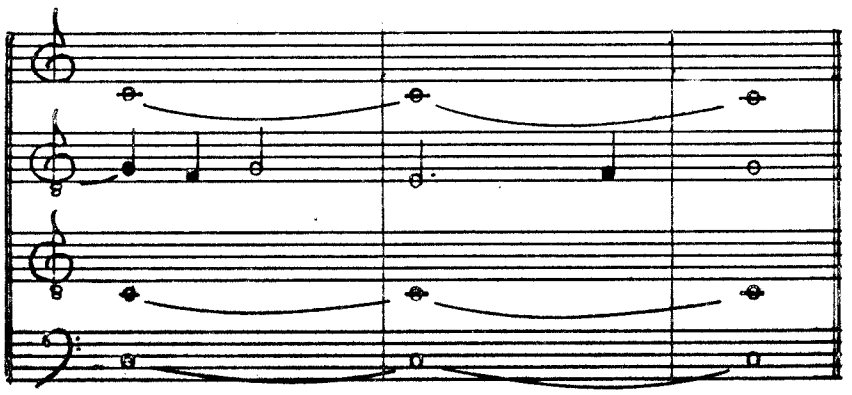
3



40. Trop plus secrete

f. 44'-45

Trop plus secrete que ma partie

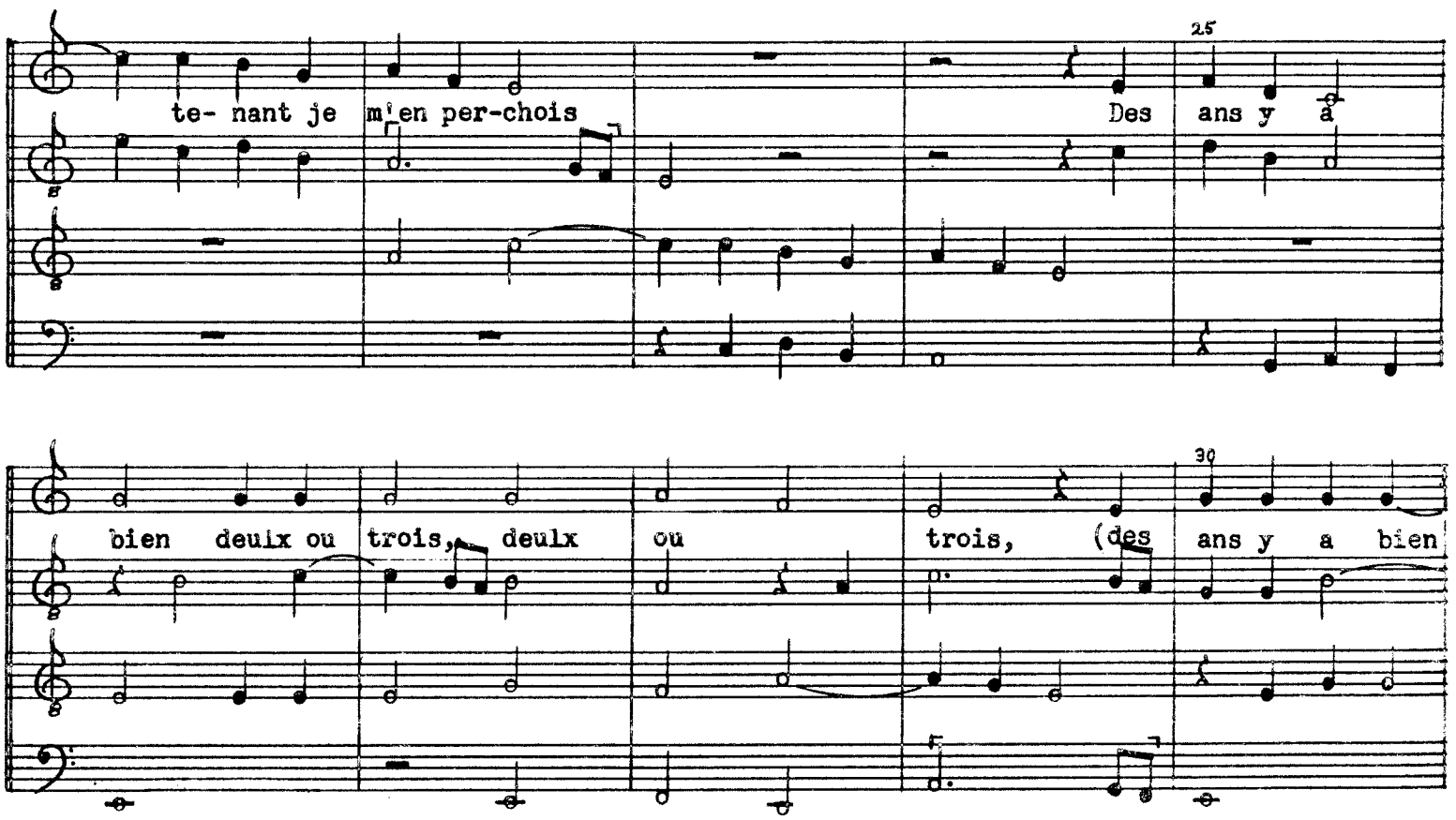
Trop plus se- cre- - - te

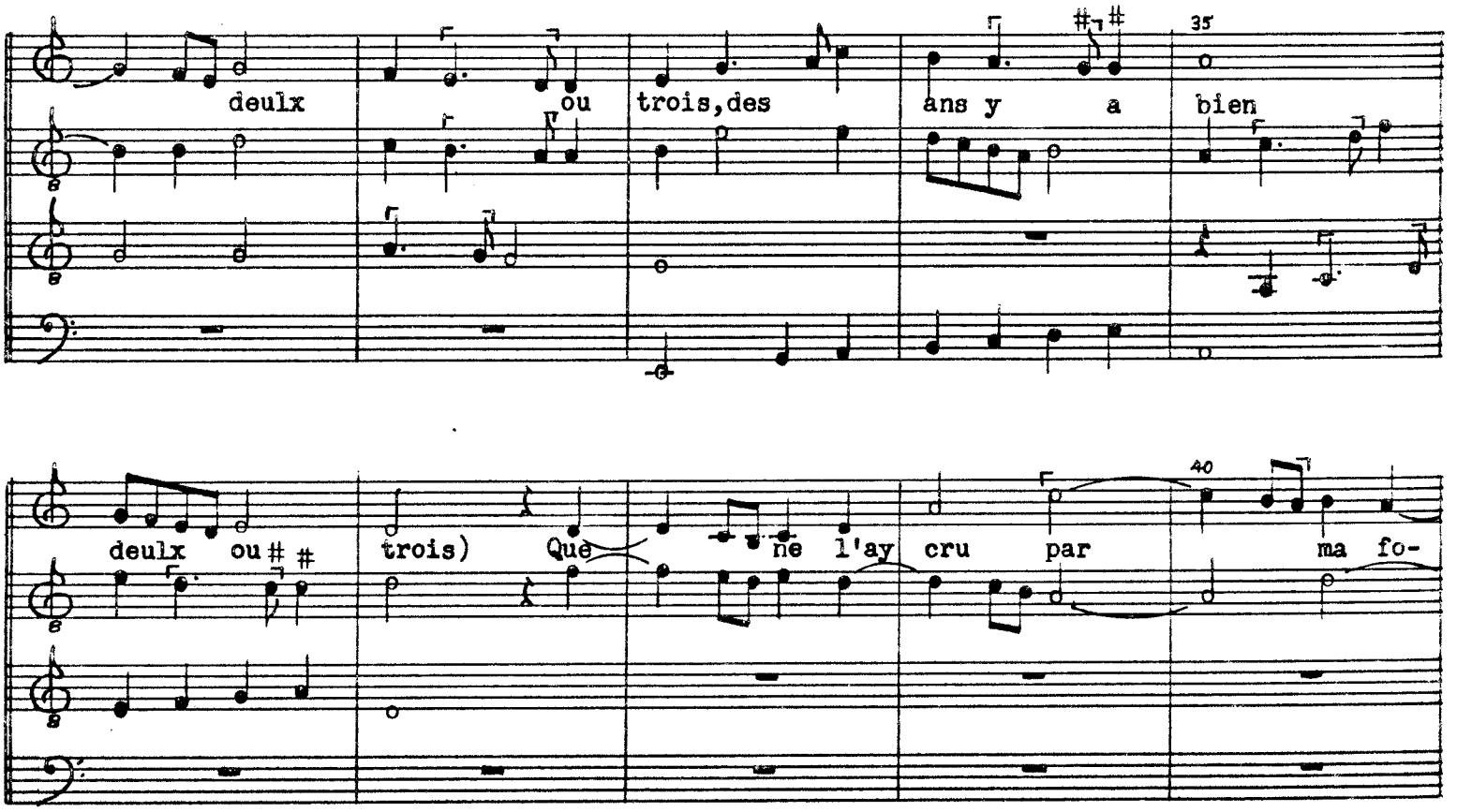
Rue

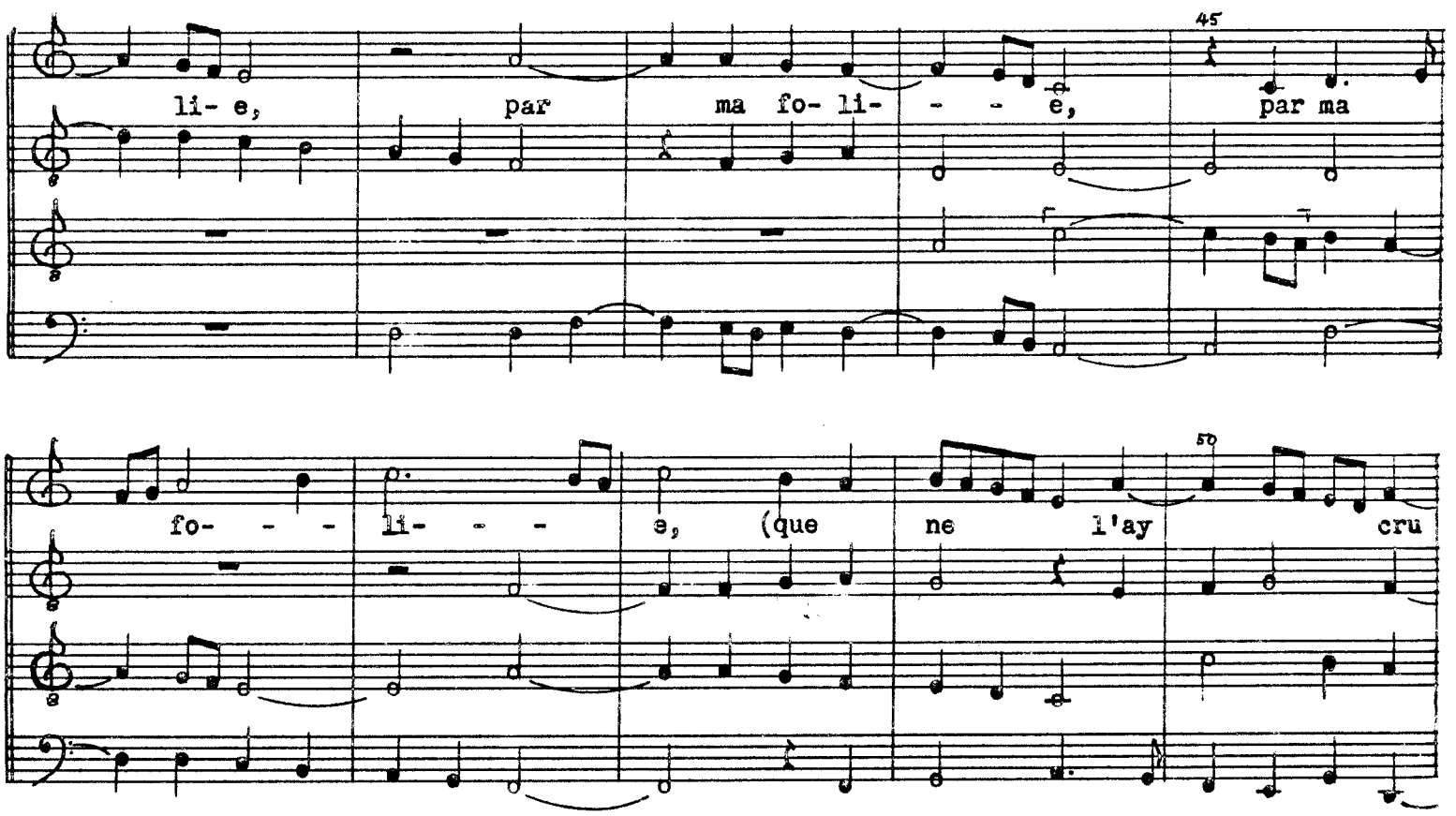
que ma par-ti- - - e, que ma

Trop plus secrete

par- - - ti- - - -


te- nant je m'en per-chois
Des ans y a
bien deulx ou trois, deulx ou
trois, (des ans y a bien


deulx
ou
trois,des
ans y a
bien
deulx ou
trois) Que ne l'ay cru par ma fo-


li- e, par ma fo- li- - - e, par ma
fo- - - li- - - e, (que ne l'ay cru
par ma fo- li- - - - - - - - e).

41. Amours mon fait

f. 45'-46

Anon.

Amours mon fait

A-

Amours mon fait

Amours

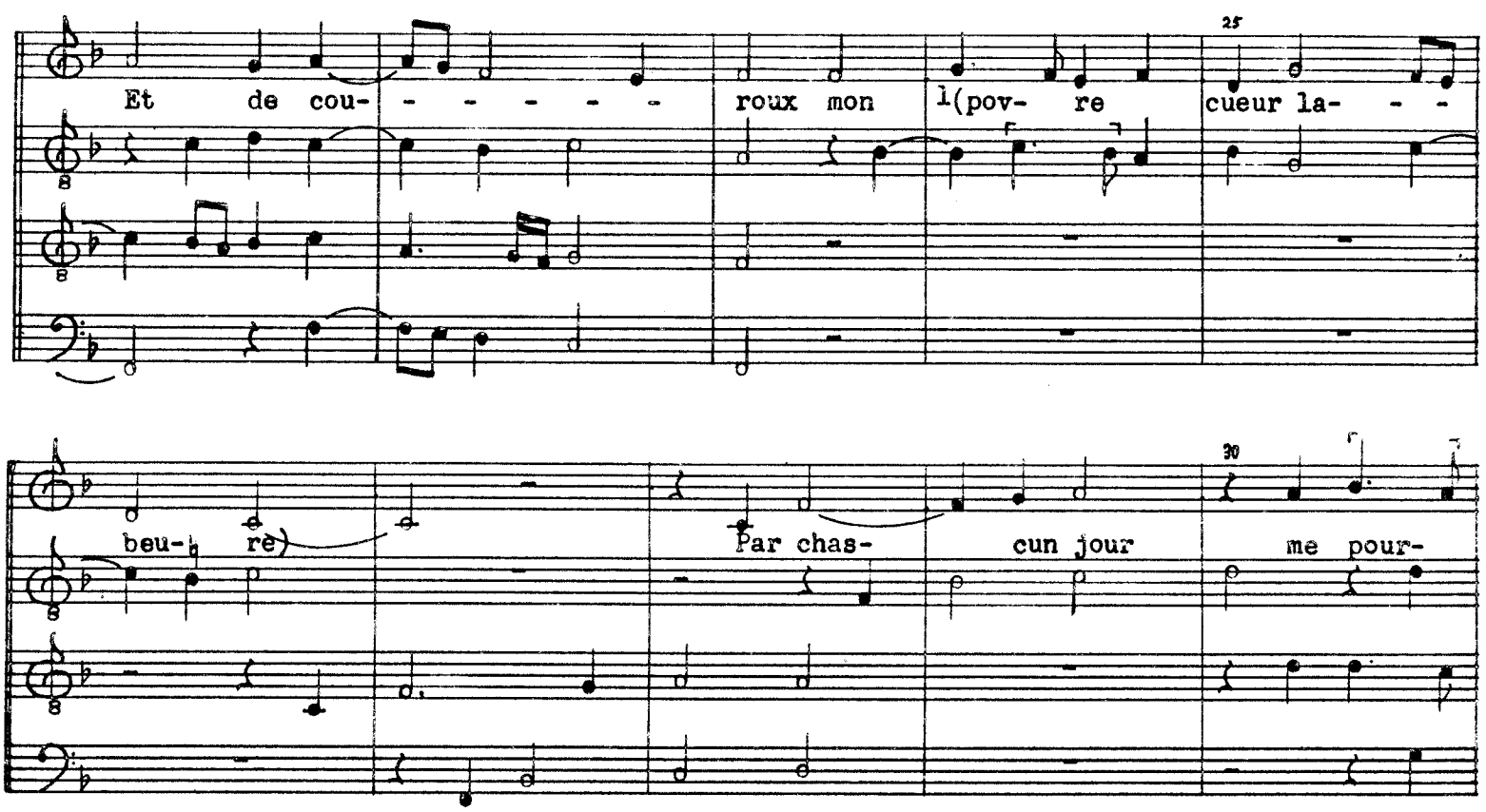
mon fait

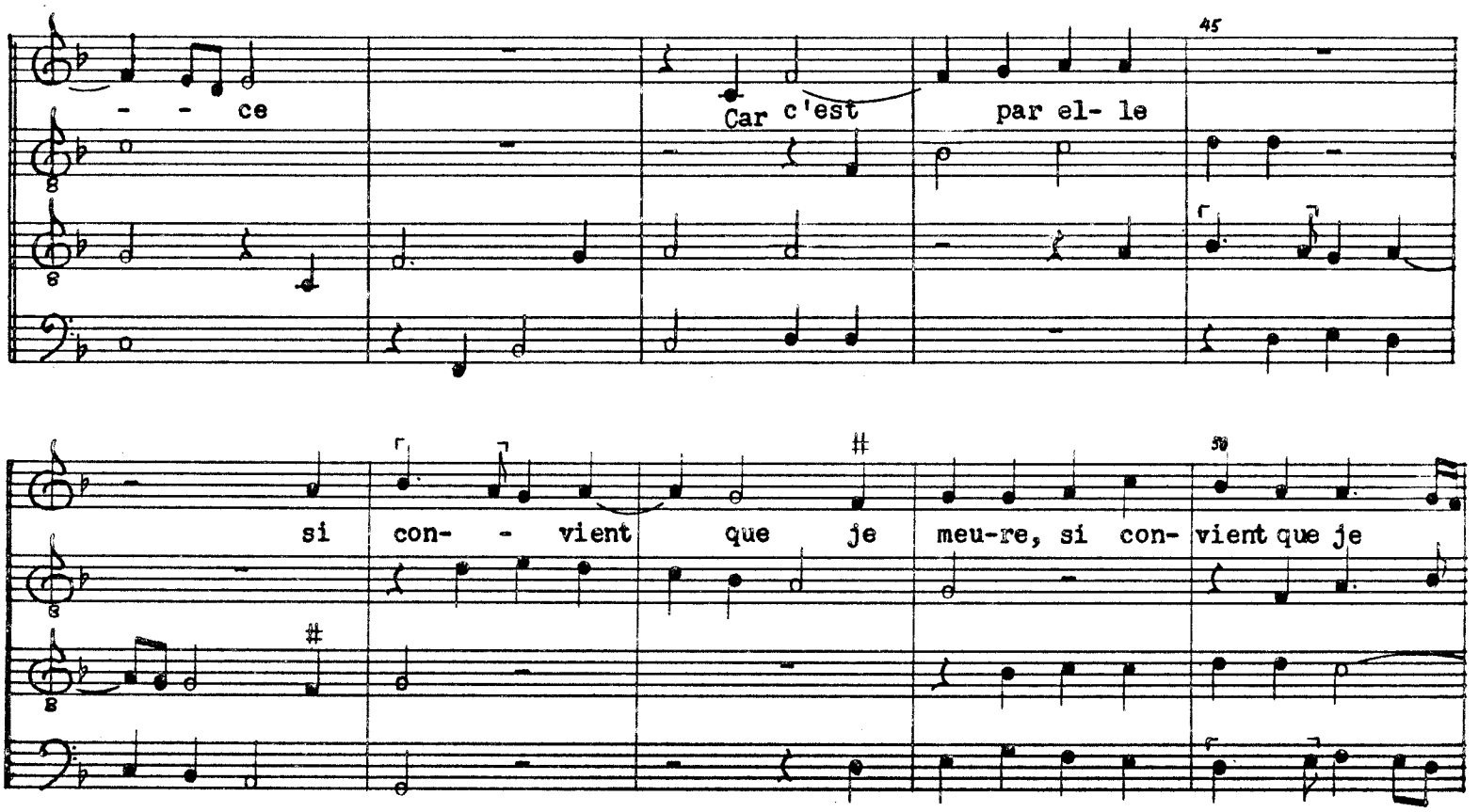
mours mon

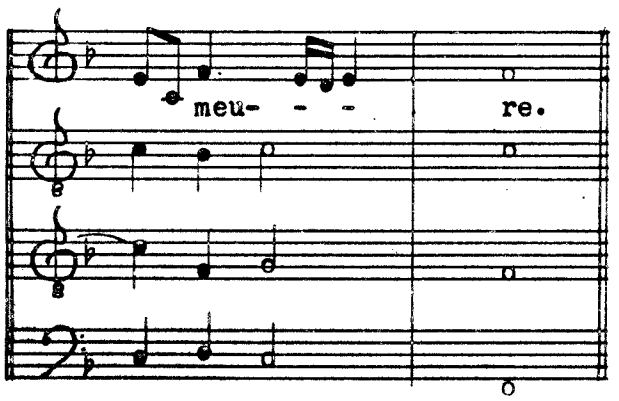
fait

de des- plai- sier main-

te heu- - re


Et de cou- - - - - - roux mon l(pov- re cueur la- - -
beu- rè)
Par chas- cun jour me pour-
chas-se a oul- tran-ce
J'en ay 2(tel) duel
et tel- - le des- plai- - san-





Or n'est il nul qui de ce me sequeure.
Sy mon amy en avoit congnoissance,
Je suis bien seure qu'il mectroit sa puissance
A moy garder de mal et de grevance:
Car c'est par luy qu'il faudra que je meure.

Prisonnier suis en tresgrant desplaisance;
Pas n'ay aprins a dancer telle dance,
Car pour aymer j'ay eu mainte malheure.
Je prie a Dieu qu'il m'en doynt allegence;
Car c'est par luy qu'il fauldra que je meure.3

42. Dulces exuvie

f. 46'-47

De Orto

Dul- ces ex- u- vi-

Dul- ces ex- - -

Dul- ces ex-

u- - - - vi- - e,

- - - - e,

u- vi- - - - - - - - - - - - e,

u- - - - vi- - - - - - - - - - - - e,

dum

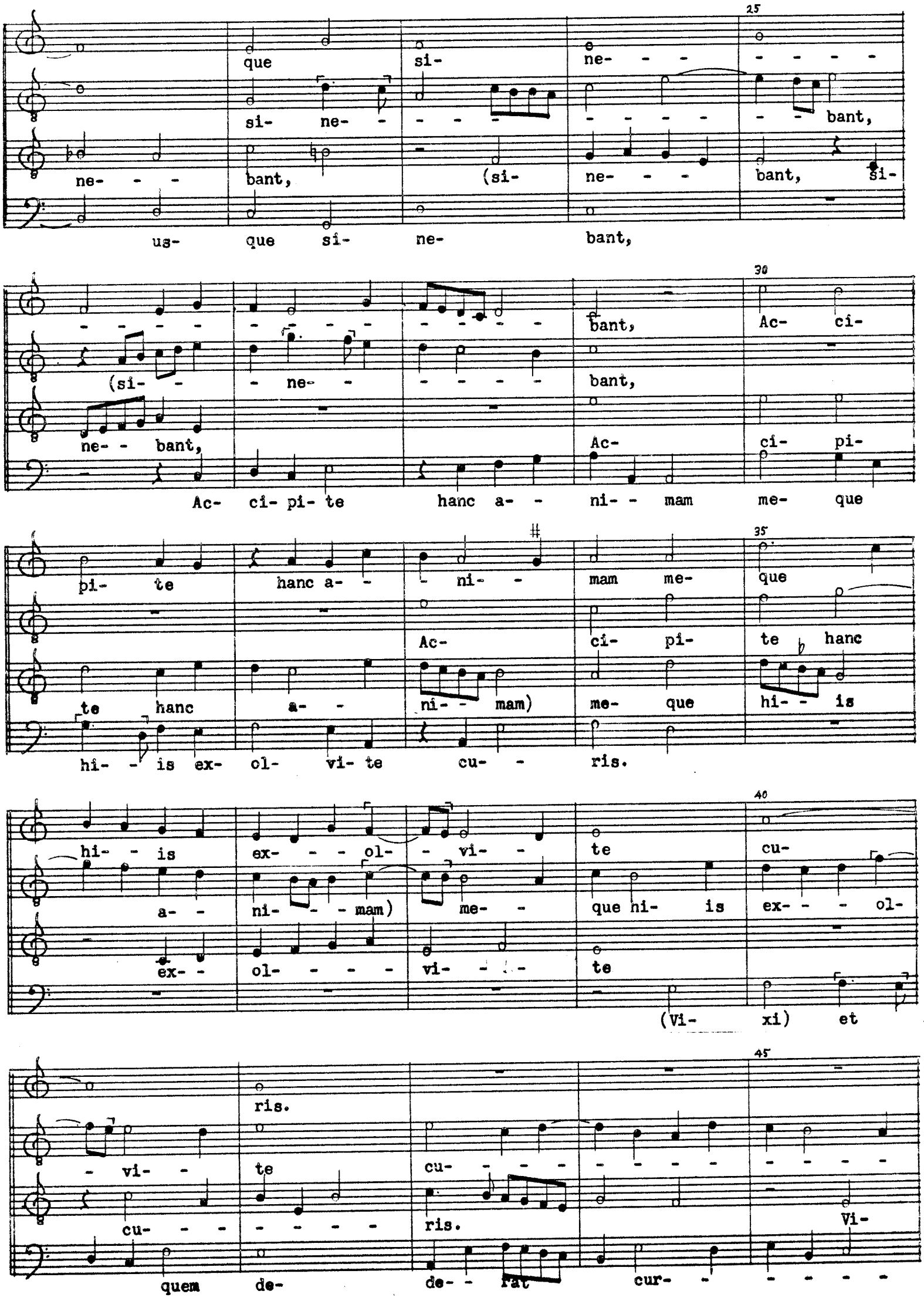
dum

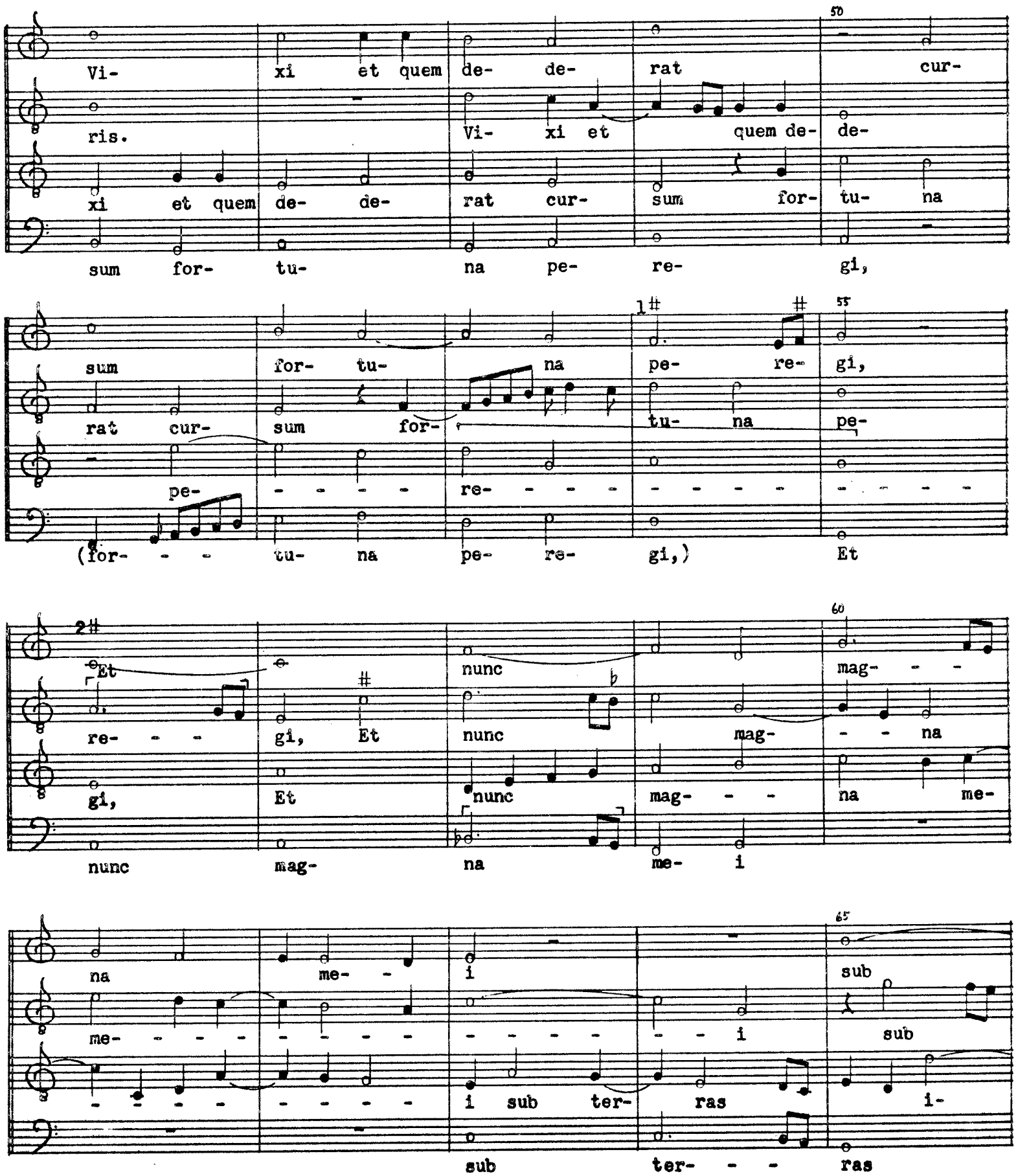
dum fa- ta De- us-

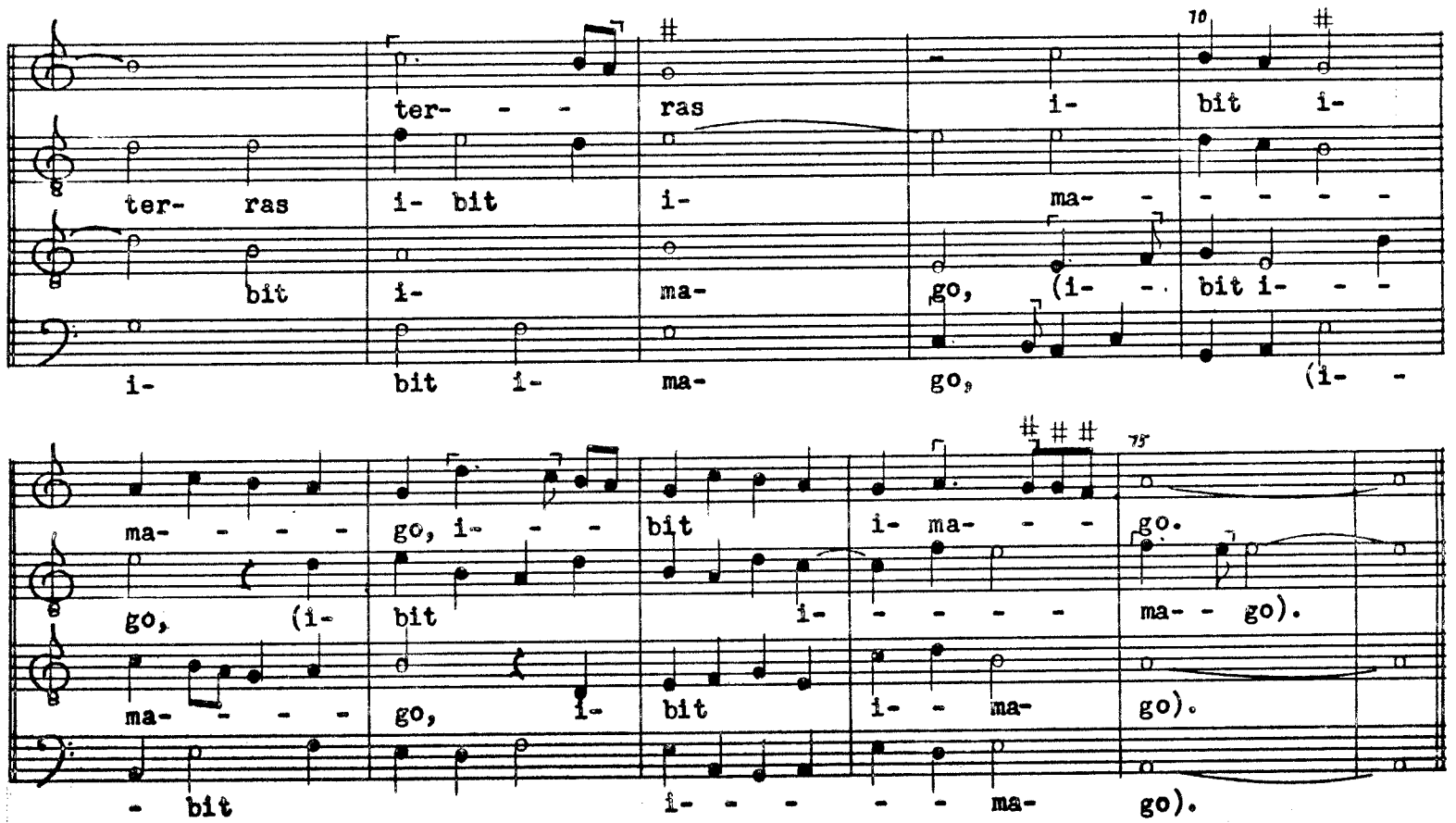
dum fa- ta De- us- que

fa- ta De- - - us- que si- - -

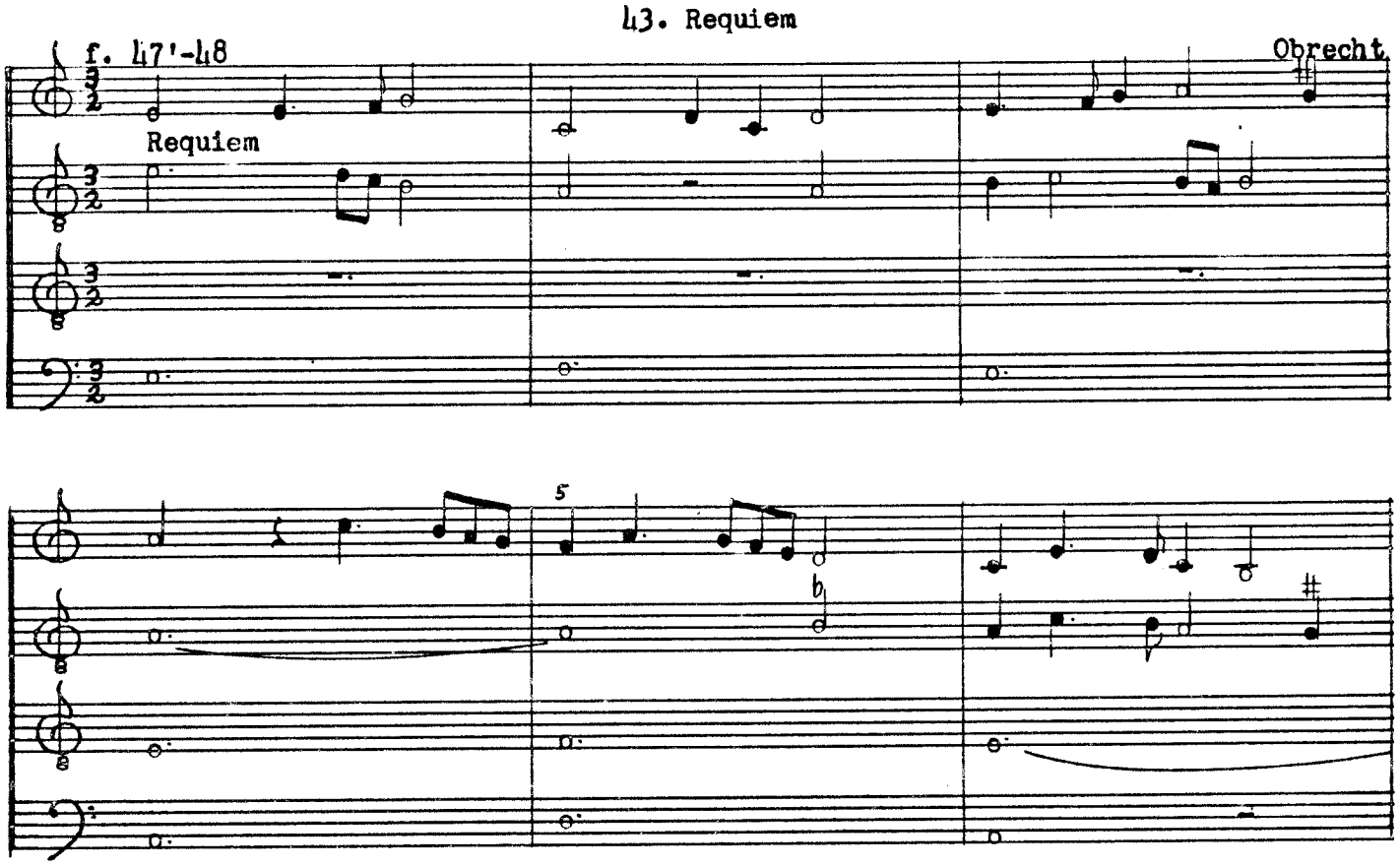
fa- - - - - - - - - ta De-

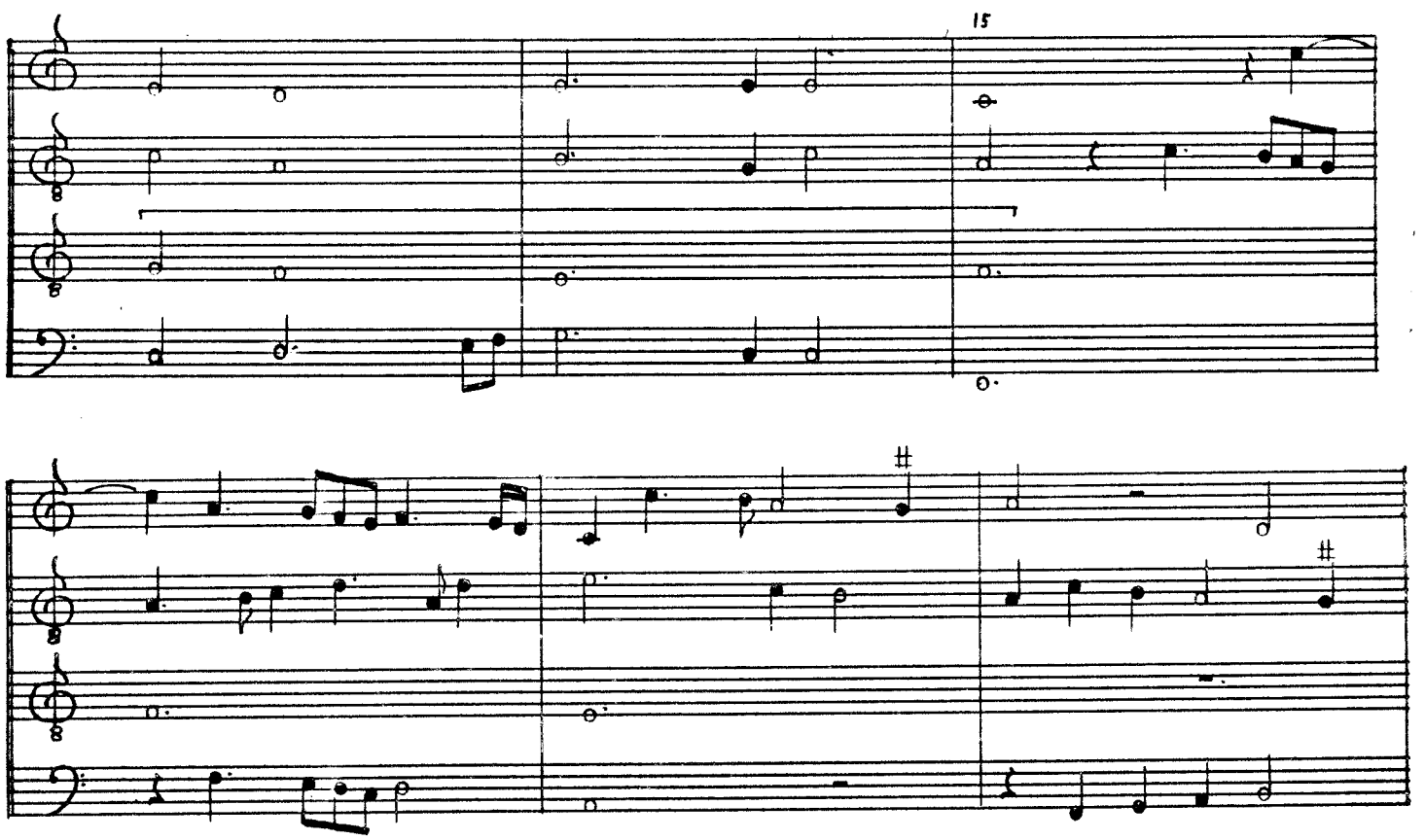

que si- ne- - - - - - - - - - - - bant,
si- ne- - - - - - - - - - - - bant,
ne- - - bant, (si- ne- - - bant, si-
us- que si- ne- bant,
- - - - - - - - - - - - - - - - bant, Ac- ci-
(si- - - ne- - - - - - - - bant,
ne- - bant, Ac- ci- pi-
Ac- ci- pi- te hanc a- - ni- - mam me- que
pi- te hanc a- - - ni- - mam me- que
Ac- ci- pi- te hanc
te hanc a- - ni- - mam) me- que hi- - is
hi- - is ex- ol- vi- te cu- - ris.
hi- - is ex- - - ol- - vi- - te cu-
a- - ni- - - mam) me- - que hi- is ex- - - ol-
ex- - ol- - - - vi- - - te
(Vi- xi) et
ris.
- vi- - te cu- - - - - - - - - - - - - - - -
cu- - - - - - - - - - ris. Vi-
quem de- de- - rat cur- - - - - - -

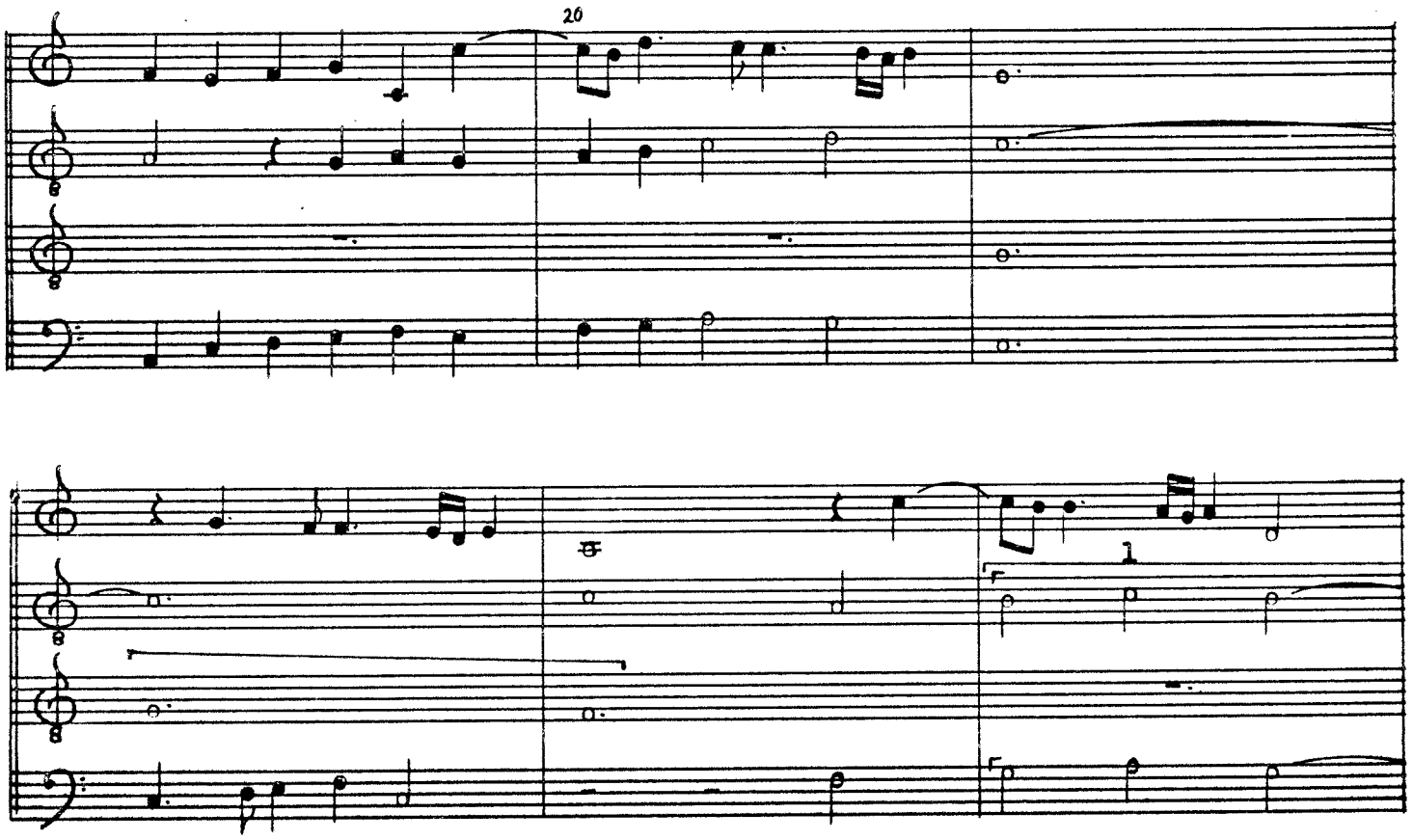

Vi- xi et quem de- de- rat cur-
ris. Vi- xi et quem de- de-
xi et quem de- de- rat cur- sum for- tu- na
sum for- tu- na pe- re- gi,
sum for- tu- na pe- re- gi,
rat cur- sum for- tu- na pe-
pe- - - - - re- - - - - - - - - - - - -
(for- - - tu- na pe- re- gi,) Et
Et nunc mag- - -
re- - - gi, Et nunc mag- - - na
gi, Et nunc mag- - - na me-
nunc mag- na me- i
na me- - i sub
me- - - - - - - - - - - - - - i sub
- - - - - - - - - i sub ter- ras i-
sub ter- - - ras

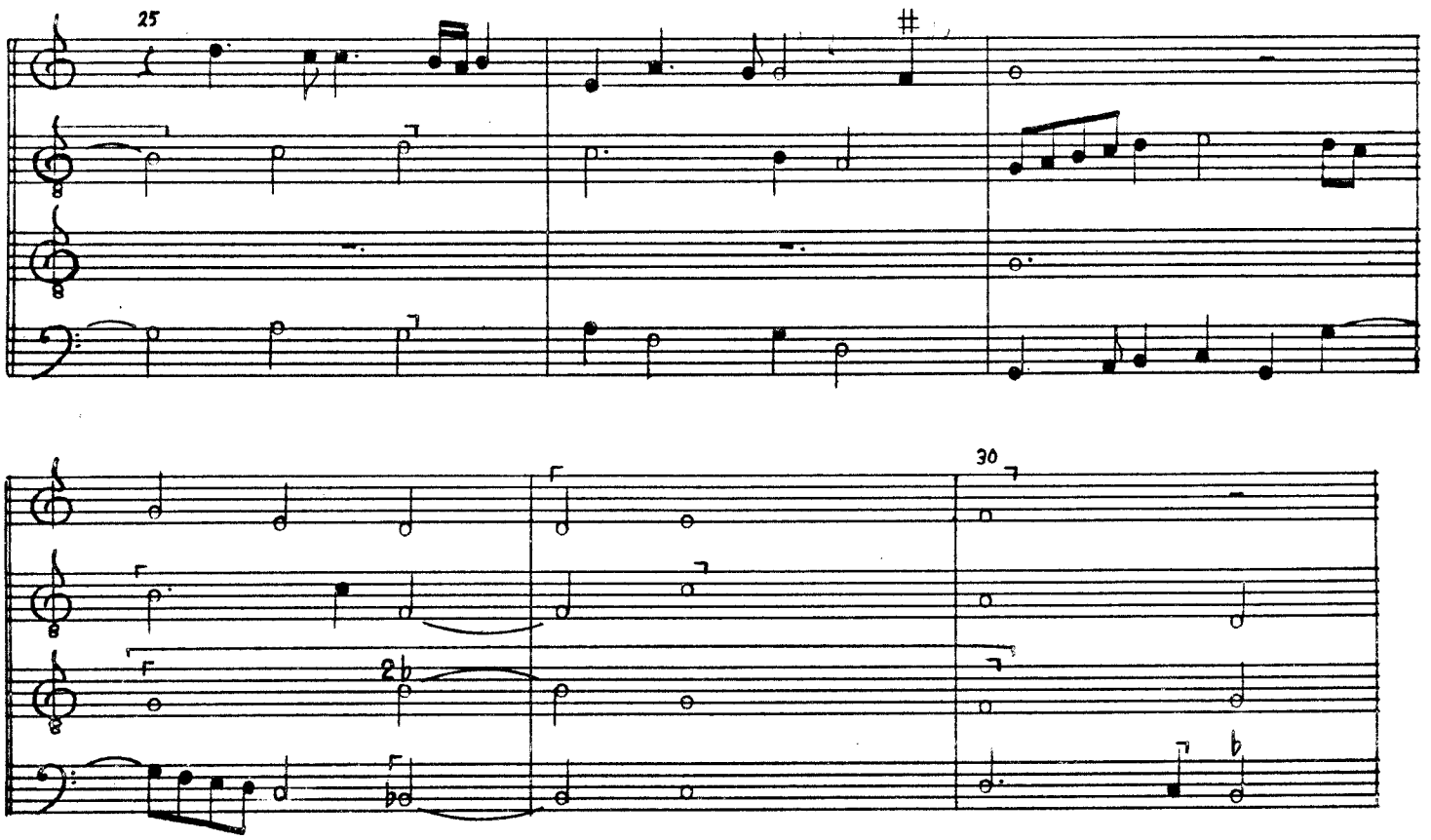

ter- - - ras i- bit
ter- ras i- bit i- ma- - - - - -
bit i- ma- go, (i- - bit i- - -
i- bit i- ma- go, (i- -
ma- - - - go, i- - - bit i- ma- - - go.
go, (i- bit i- - - - - ma- - go).
ma- - - - go, i- bit i- - ma- go).
- bit i- - - - - ma- go).

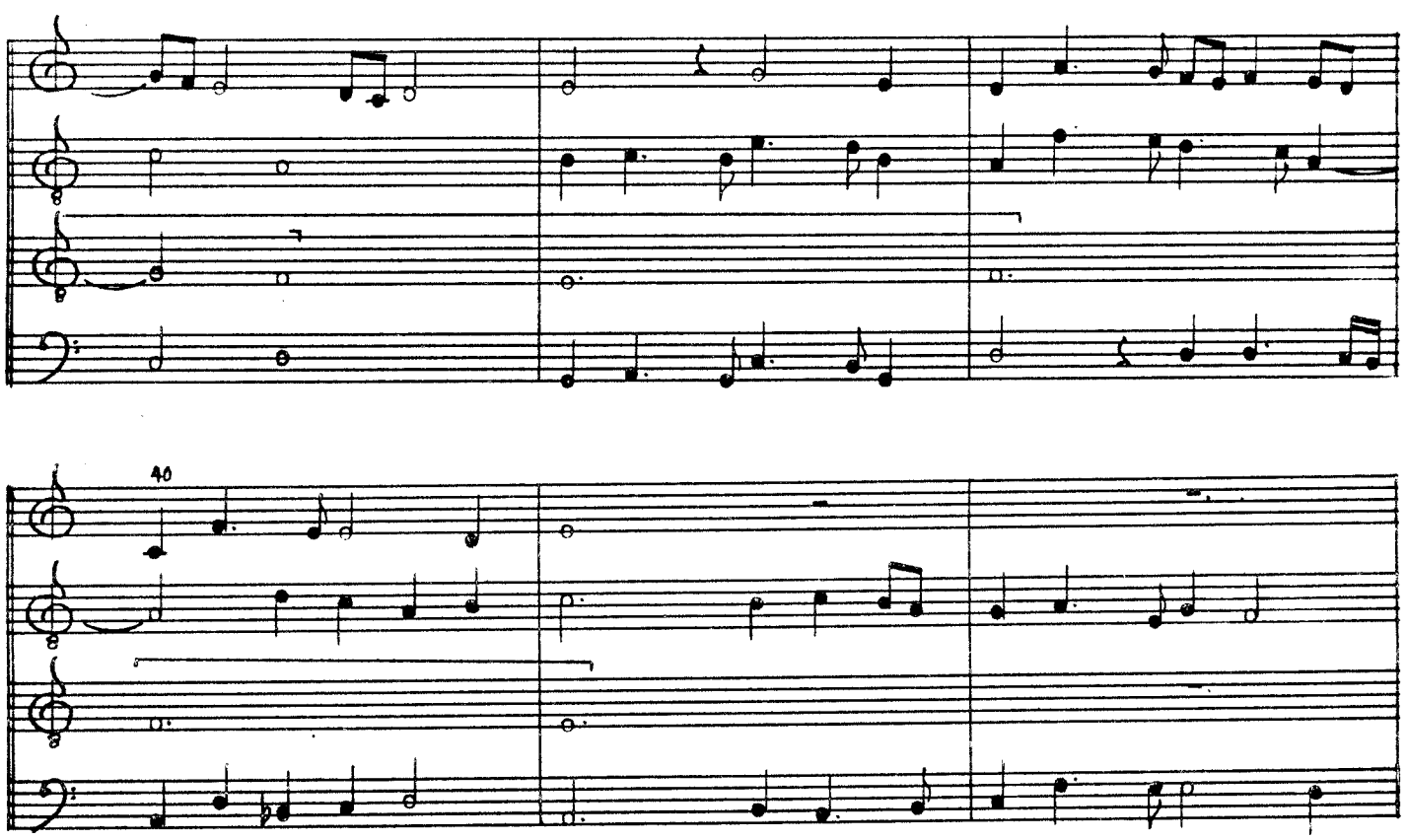
43. Requiem

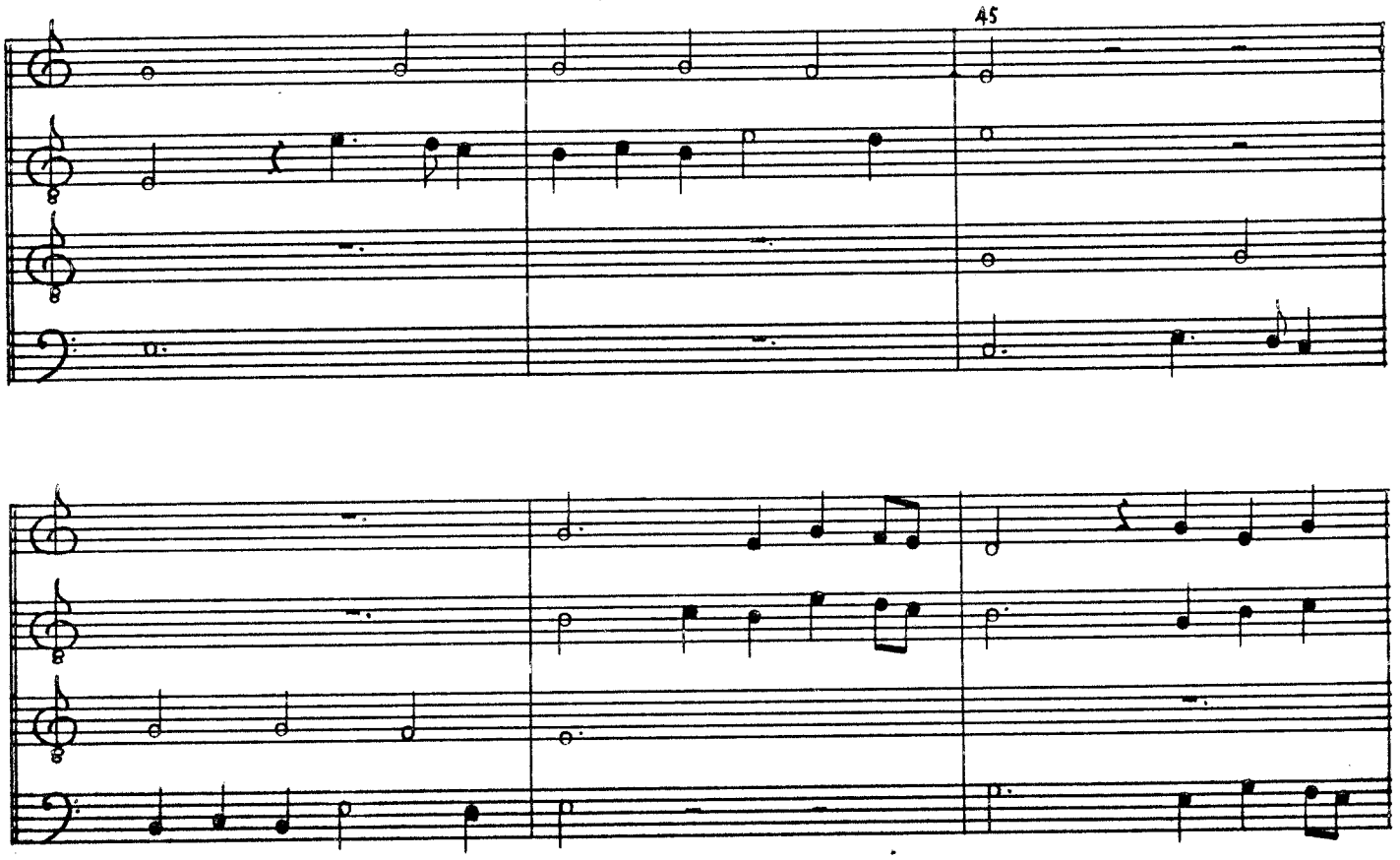


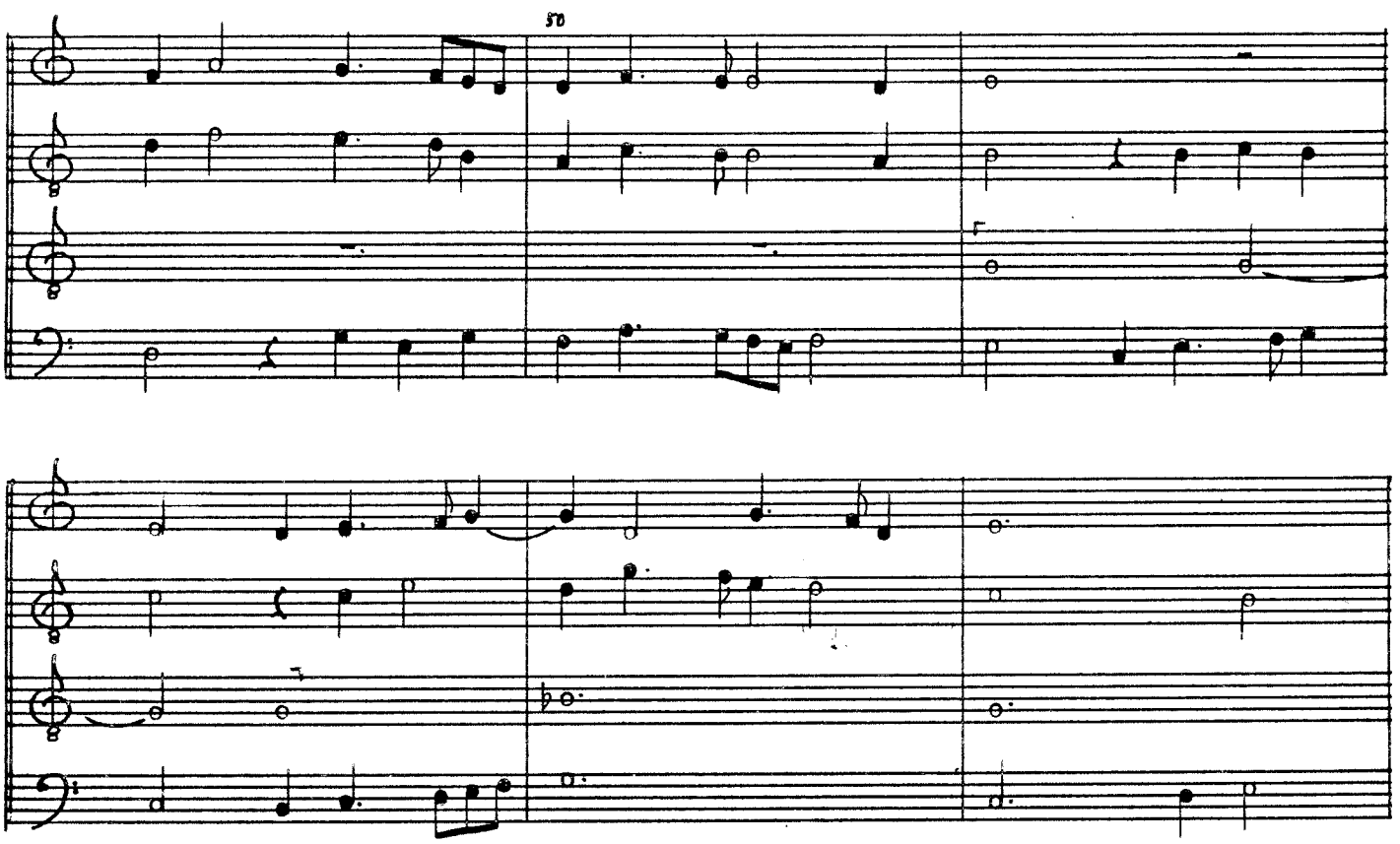

15


20
1


25
30
35


40


45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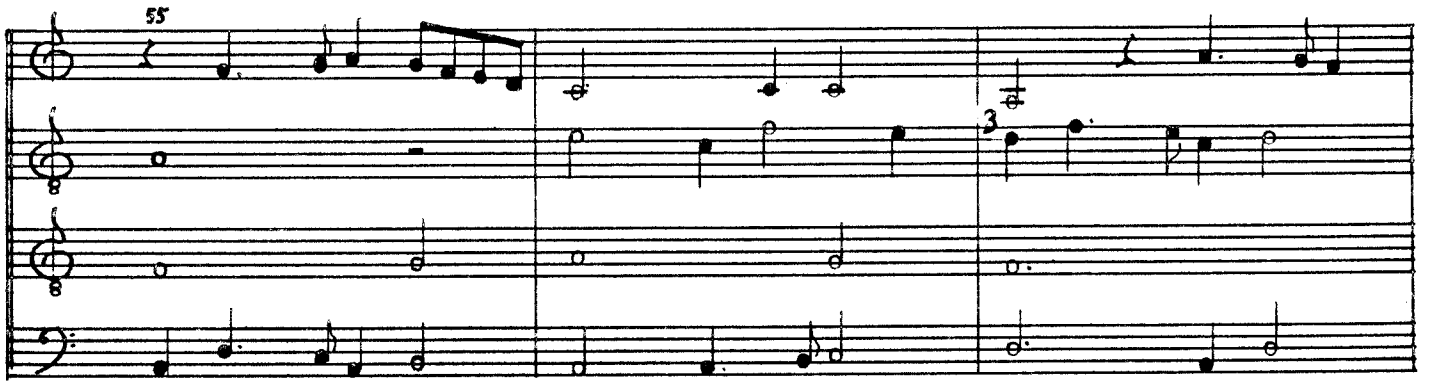
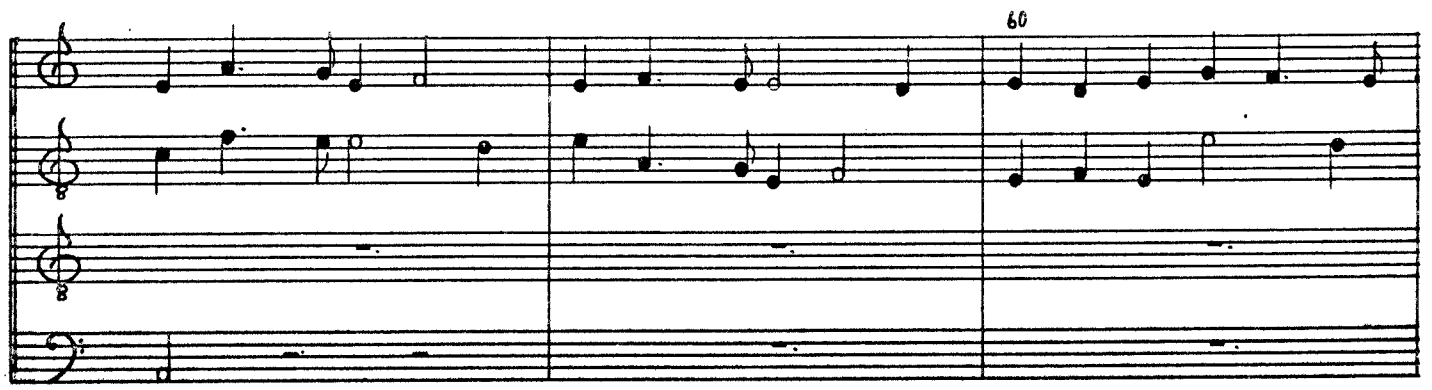

55
3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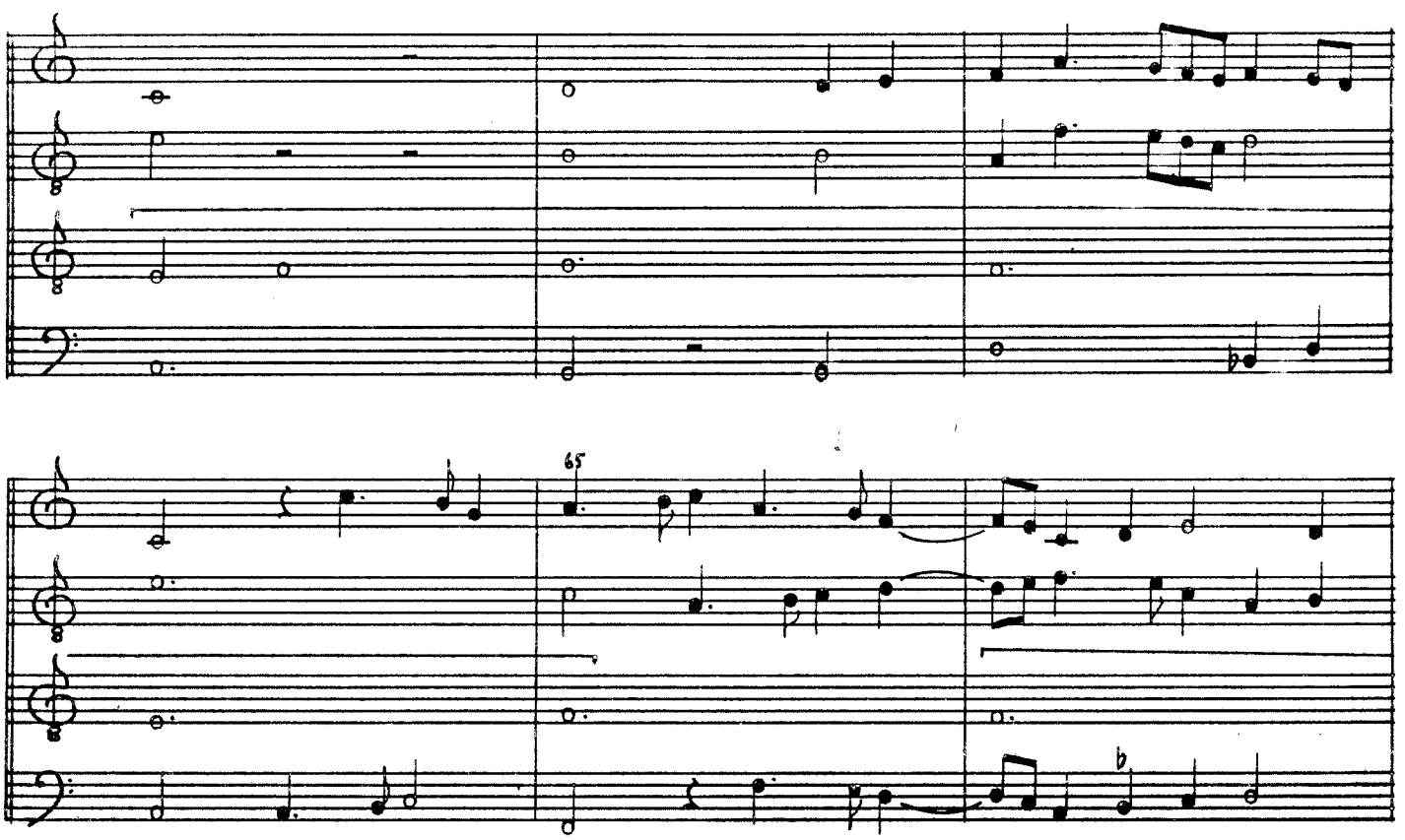
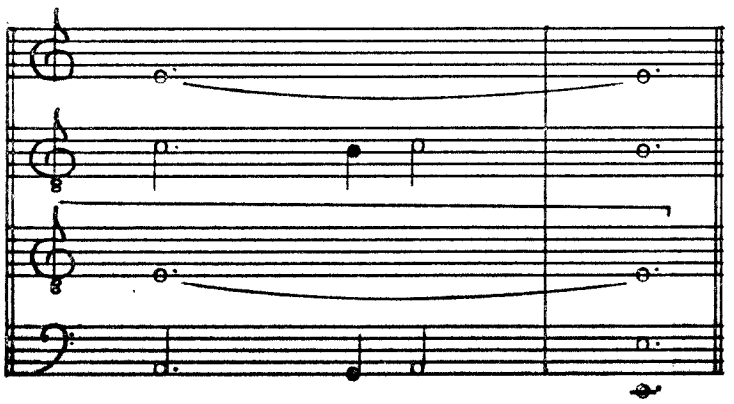

65



44. Een vrowelic wessenn

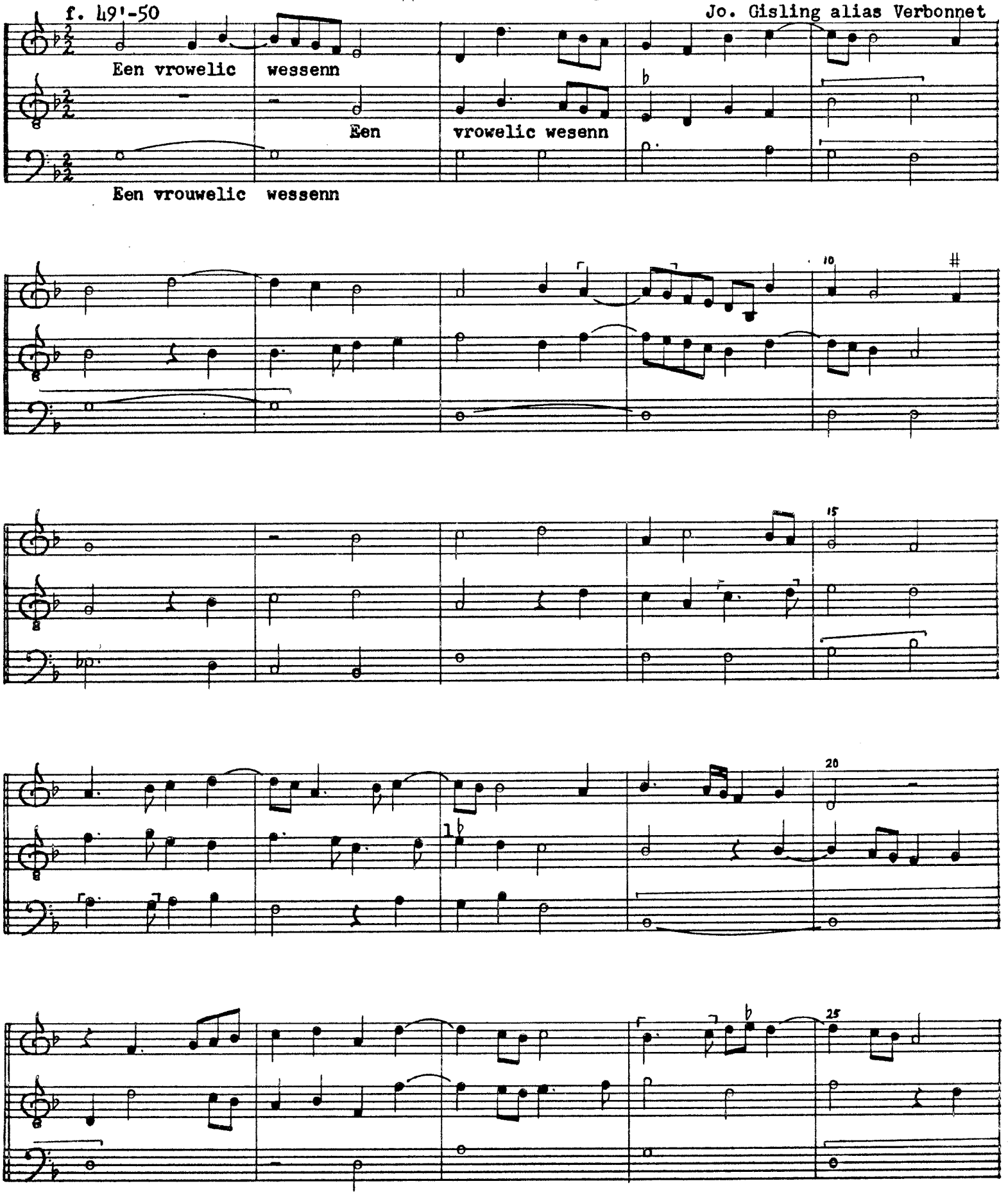
f. 49'-50

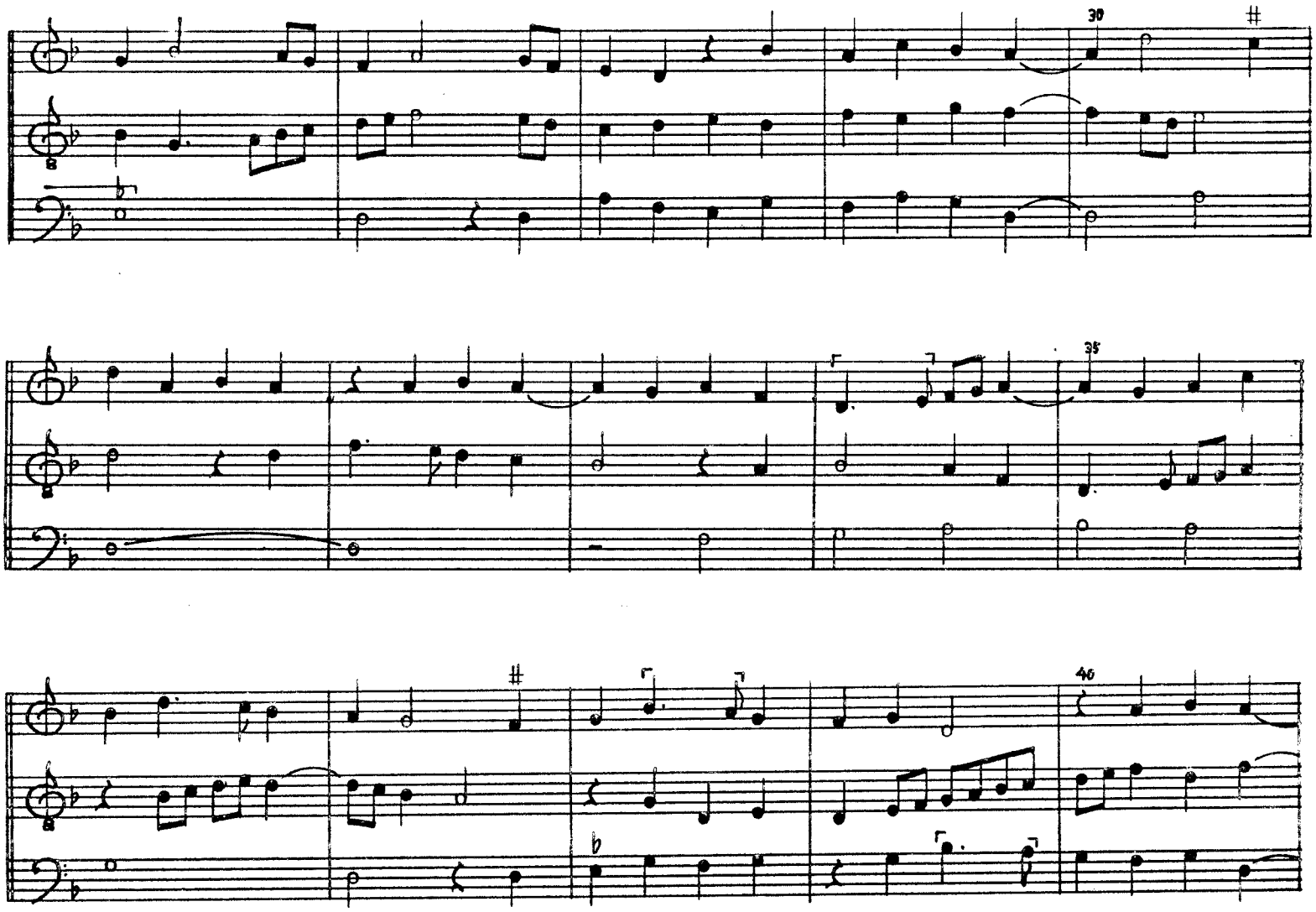
Jo. Gisling alias Verbonnet

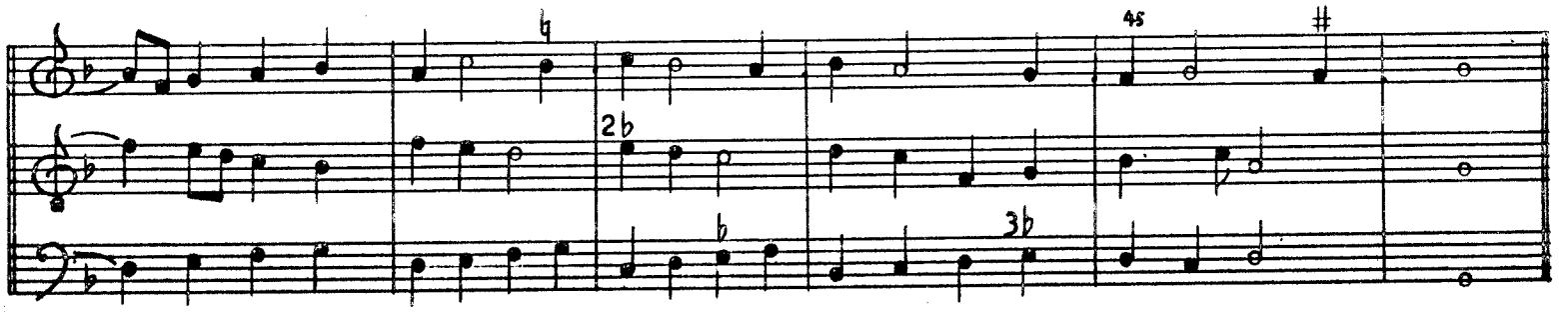
Een vrowelic wessenn

Een vrouwelic wessenn

Een vrowelic wesenn




30
35
40


45
2b
3b

45. Plaine d'ennuy—Anima mea liquefacta est

f. 50'-51

Plai- ne d'en- nuy, o Plai- ne d'en- nuy, de lon- 5 Compere A-

de lon- gue main ac- tainte De gue main ac- tainte (De 10

ni- ma me- a li- - - que- fa- cta

des- plai- sier en vi- - - - e 15

des- plai- sier en vi- - - - e

est fi- li-

lan- - - - - - - - gou- - reu- - - se 20

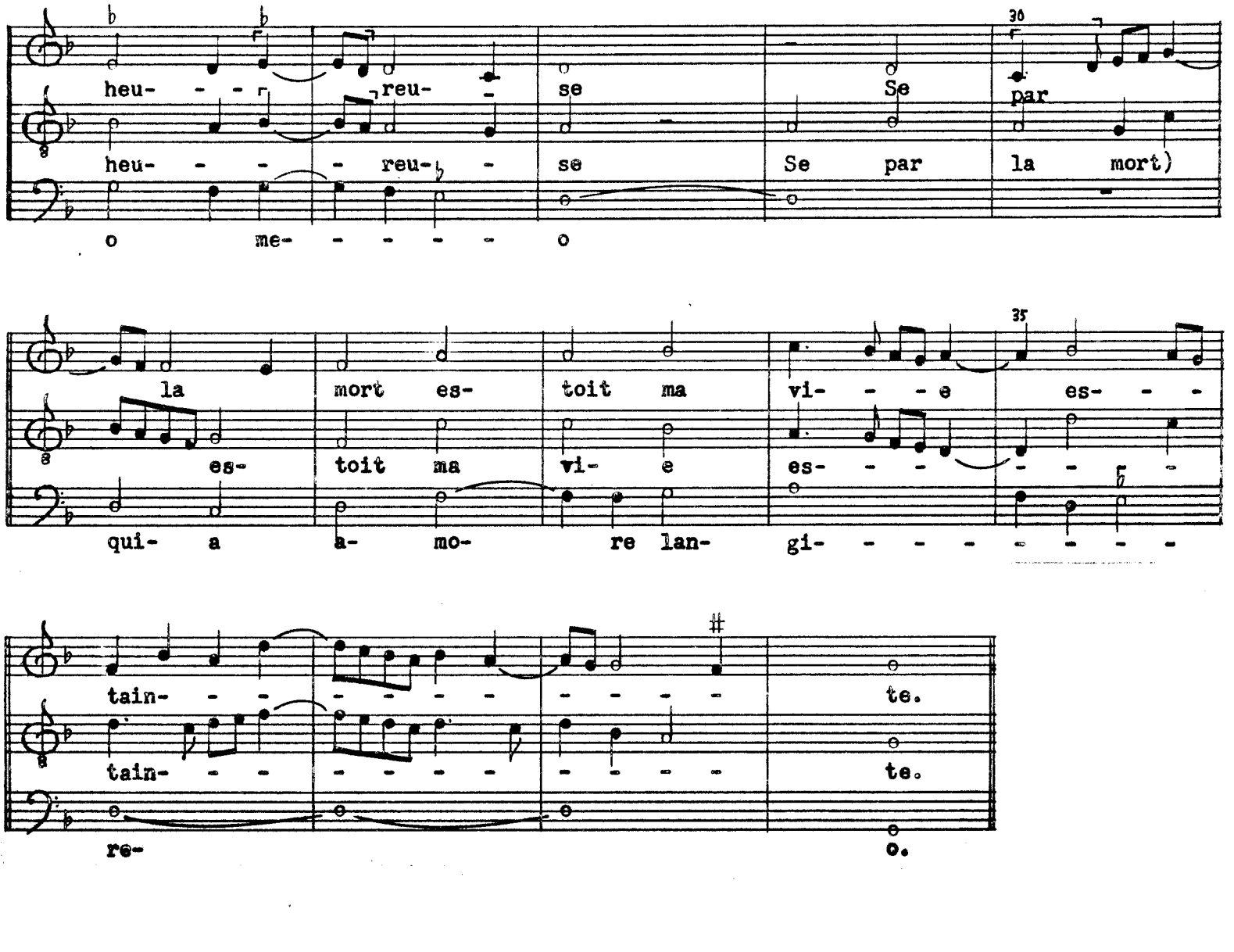
lan- - - - - - - gou- - - reu- - - se)

e Jhe- - ru- - - sa- lem nun- cti-

Dis a par moy que se- roy bien 25

Dis a par moy (que se- roy bien

a- - - - - - - - - - te di- le- cti-



Ne pensez pas que le dye par fainte,
Car sans cela me tiendray maleureuse,
Plaine d'ennuy

Sans Dieu ne puis venir a mon attainte,
Auquel je fais pryere doloureuse
De non me voir en forme rigoureuse
Se je demeure a tousjours de noir tainte,
Plaine d'ennuy[1]

46. Sourdés regretz

f. 51'-52

Compere

Sour- dés re- gretz, (a-

Sour- dés re- gretz,

Sourdés regretz

a- vi- - - ron- - - nez mon

vi- - - ron- - - nez mon

ceur Tout de sous- - - - - pirs,

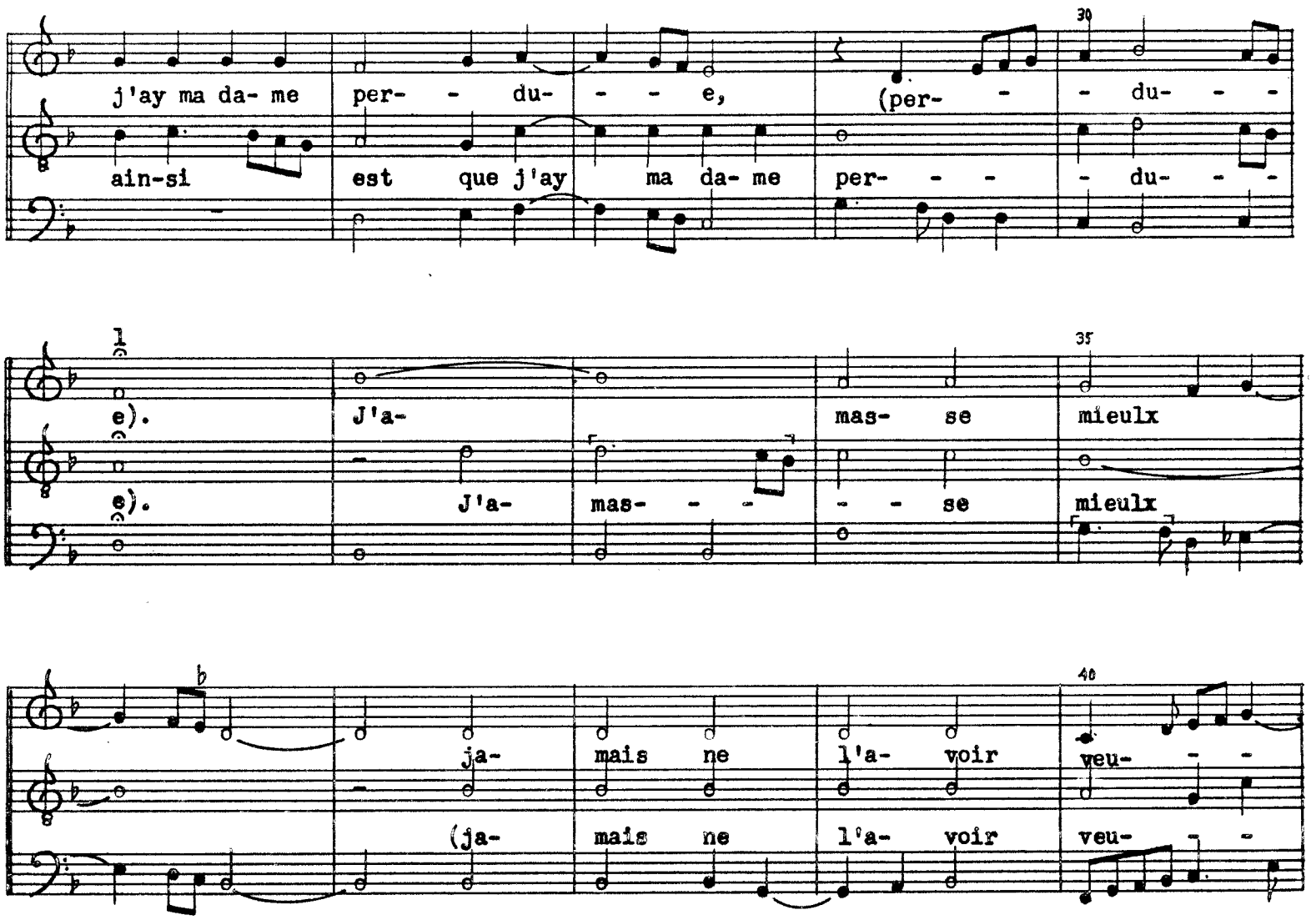
ceur Tout de sous-

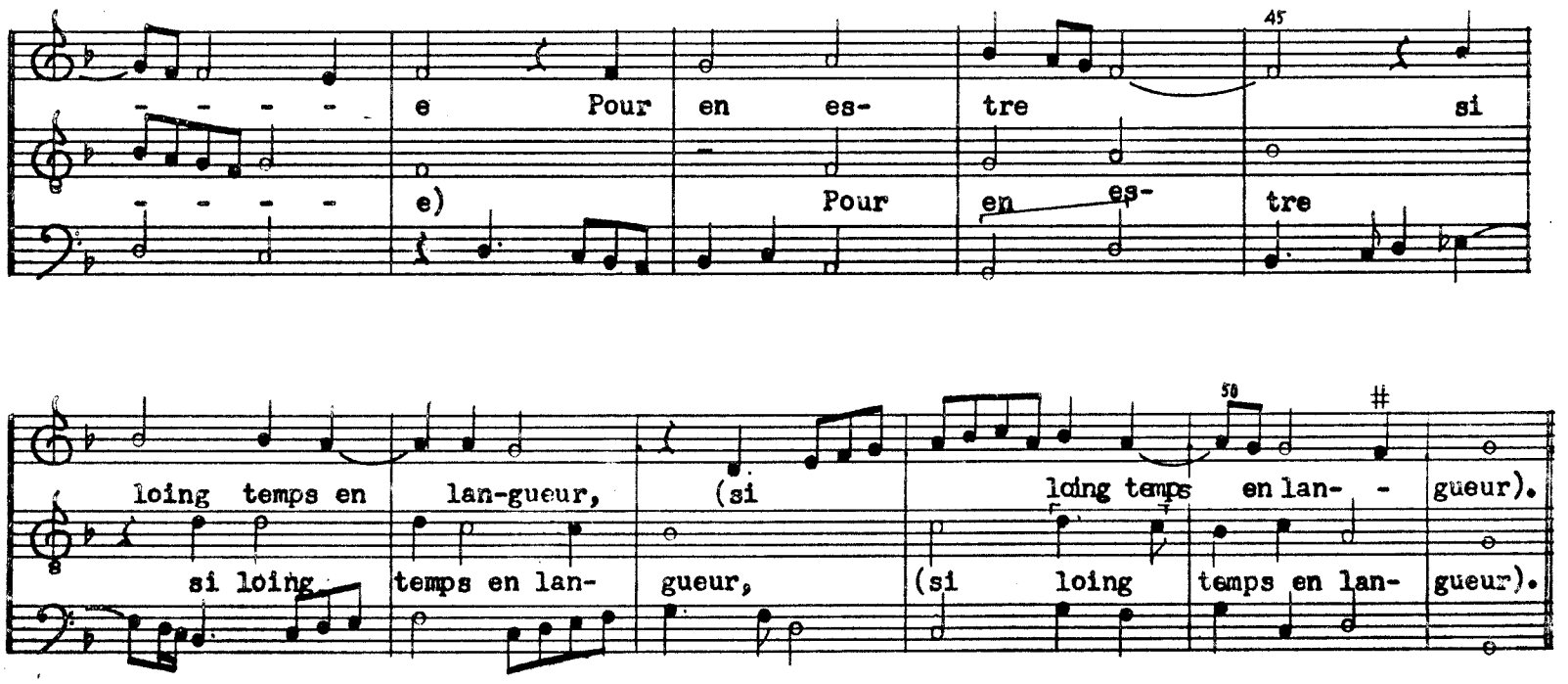
de pai-ne et de do- - - - - - - - -

- - - - - - pirs, de pai-ne et de

leur, Puis que ain- - - si est que

do- - - - - - - - - leur, Puis que





Mais j'espoir bien que grace l'on m'aporte
Pour le remede qui me vauldra bon eur;
Sourdez regretz

Aujourd'huy n'est plaisir qui me supporte;
Le coeur m'estraint et me tient en rigeur,
Aligiez moy et me donnez vigeur
Ou je vaulx mort, a vous je m'en rapporte;
Sourdez regretz[2]

47. Fors seullement

f. 52'-53

Ockeghem

Fors seul- le- - - - ment l'ac- tan-

Fors seullement

Fors seullement

- - te que je meu- - - - - re

En mon las ceur, (en mon las ceur)

nul es- poir ne de- - - -

- - - - - - - - - - meu- - - re

Car mon ma- leur si tres-

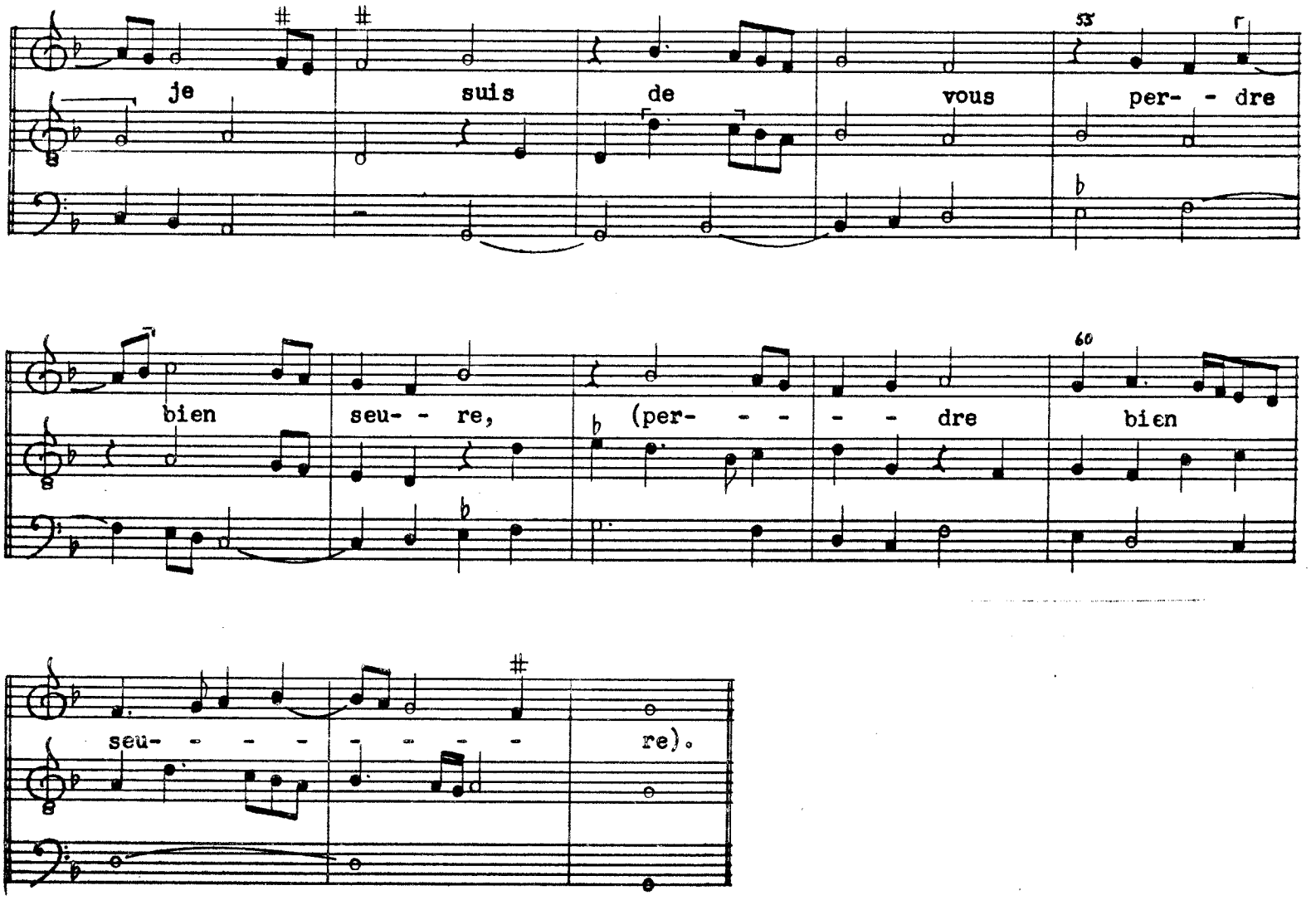
- - fort me tour- men- - - - - - - - -

te Qu'i n'est do-

Qu'i n'est doleur

leur que par vous je ne sente, (que par vous

je ne sente) Pour- - - ce que



Vostre rigueur si tresfort me court seure
Quen ce party nay chose qui masseure,
Ne bien aucun qui en riens me contente
Fors seulement lactante que je meure

Mon desconfort toute seulle je pleure,
En maudissant, sur ma foy, a toute heure
Ma loiaulte qui tant me fait dolente.
Las! que je suis de viure mal contente,
Quant de par vous nay riens que me sequeure,
Fors seullement lactente que je meure[4]

48. Baisiés moy dont fort

f. 53'-54

5 Ockeghem

Baisiez moy dont fort

Baisiez moy

10

Bai- si- - - - és moy

15

dont fort, ma mais- - - tres- - - - - se,

20

A- col- liés moy, mon # fer- ray re-

25

- - fu- # - ge, (mon fer- ray re- - - -

fu- - - - - - - - -

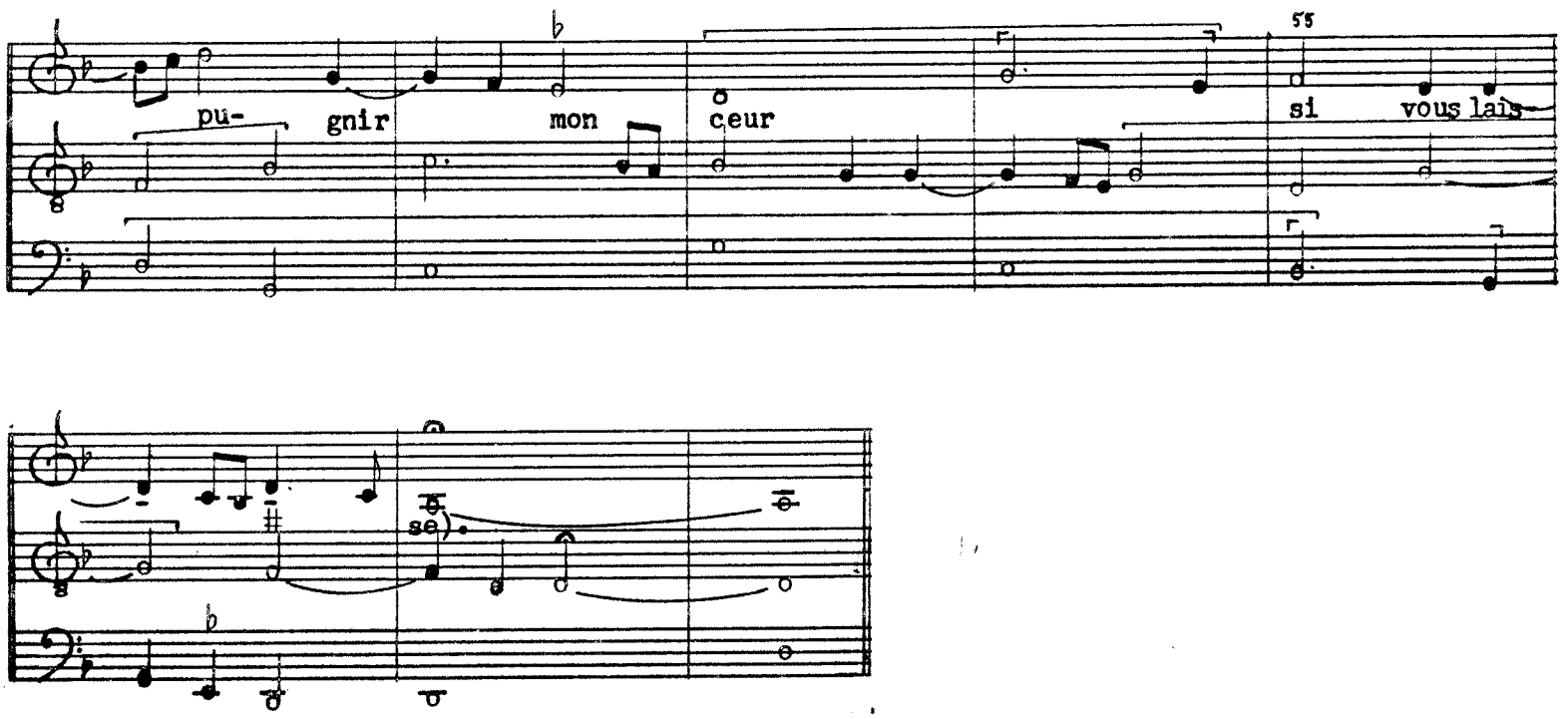
Puis que je vous fais mon seul

Ju- - - - - - - -

ge, (mon seul

ju- - - - - ge) Pour pu- - gnir mon ceur

si vous lais- - se, (pour


pu-
gnir
mon
ceur
si
vous lais-
se)

49. Par vous sermens

f. 54'-55

Par vous sermens

Par vous sermens

Prioris

Par vous ser- - mens tous

plains [1](de dé- - - - - - cep- - - - -

van- - ce, J'ay prins en vous

plus qu'en au- - tre fi- an- ce Vous

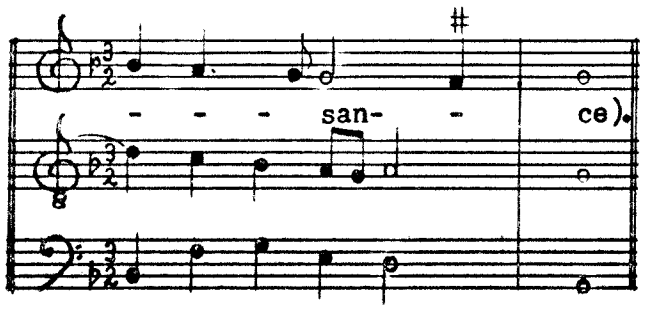
pen- - - - - sant au- tre qu'à 3 pre- 3

- - sent ne vous voy Dont a mon

cueur si ♭grant doul- - leur re-

coy Que m'es- jouyr n'est pas en

ma puis-



Vivre me faictes en toute desplaisance,
Puis que congnois que de moy souvenance
Vous n'avez plus, clèrement l'apercoy
Par vos sermens

Las quant de vous j'euz premier congnoissance
Je vous pensoye rempli en habondance
De loyaulté, vérité & de soy,
Mais le contraire regner en vous je voy,
Dont je mauldis l'heure de ma naissance,
Par vos sermens[4]

50. Mon ceur et moy

f. 55'-56

Prioris

Mon ceur et moy

Mon ceur et moy

Mon ceur et moy

d'une a- li- - - an- - - ce,

(d'une a- li- - - an- - - - - ce,

Vous re- te- nons, ma souf- - fi- - san- ce,

ma souf- fi- san-# ce,

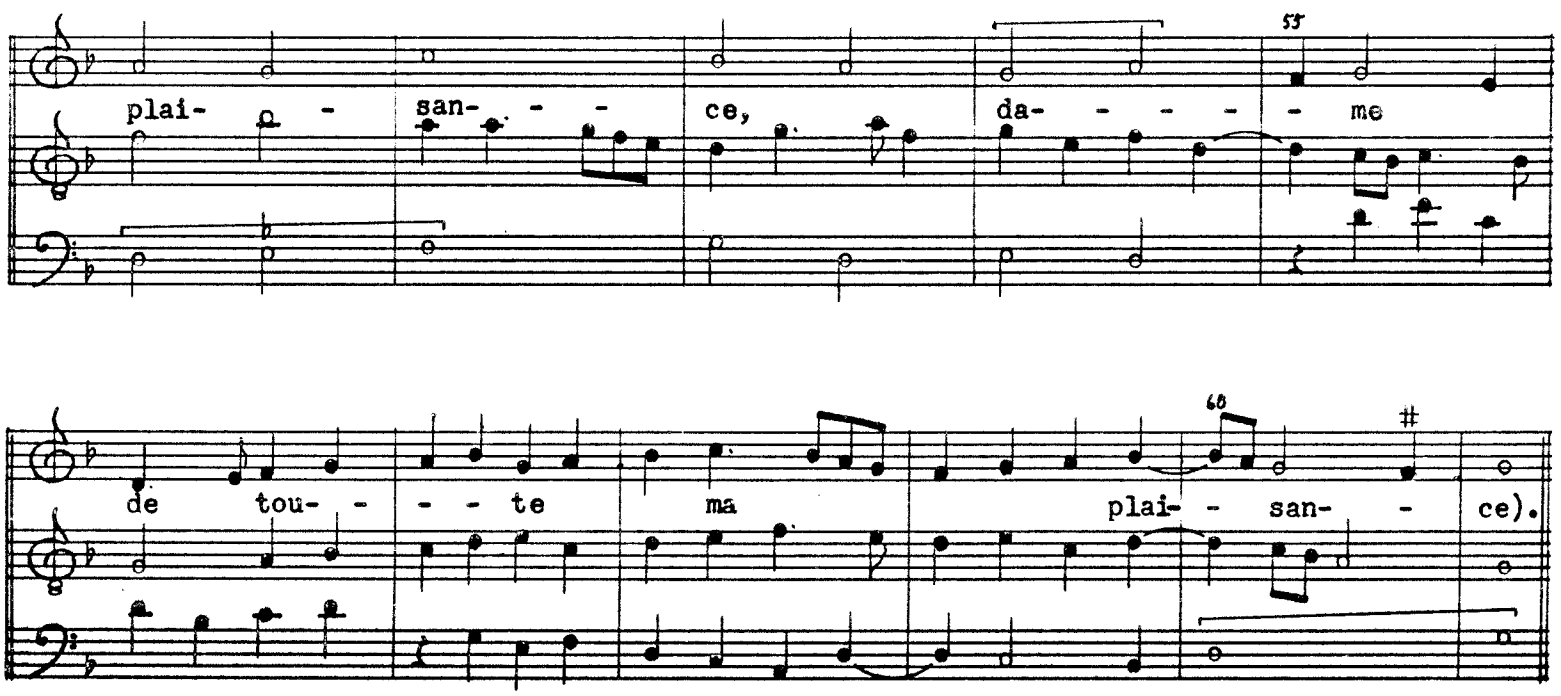
Nos- - tre mi- gnonne, mi-gnonne et mieulx

a- - - - mée; Et si se- rez seu-

le cla- mée, et si se- -

rez seu- - le cla- - -

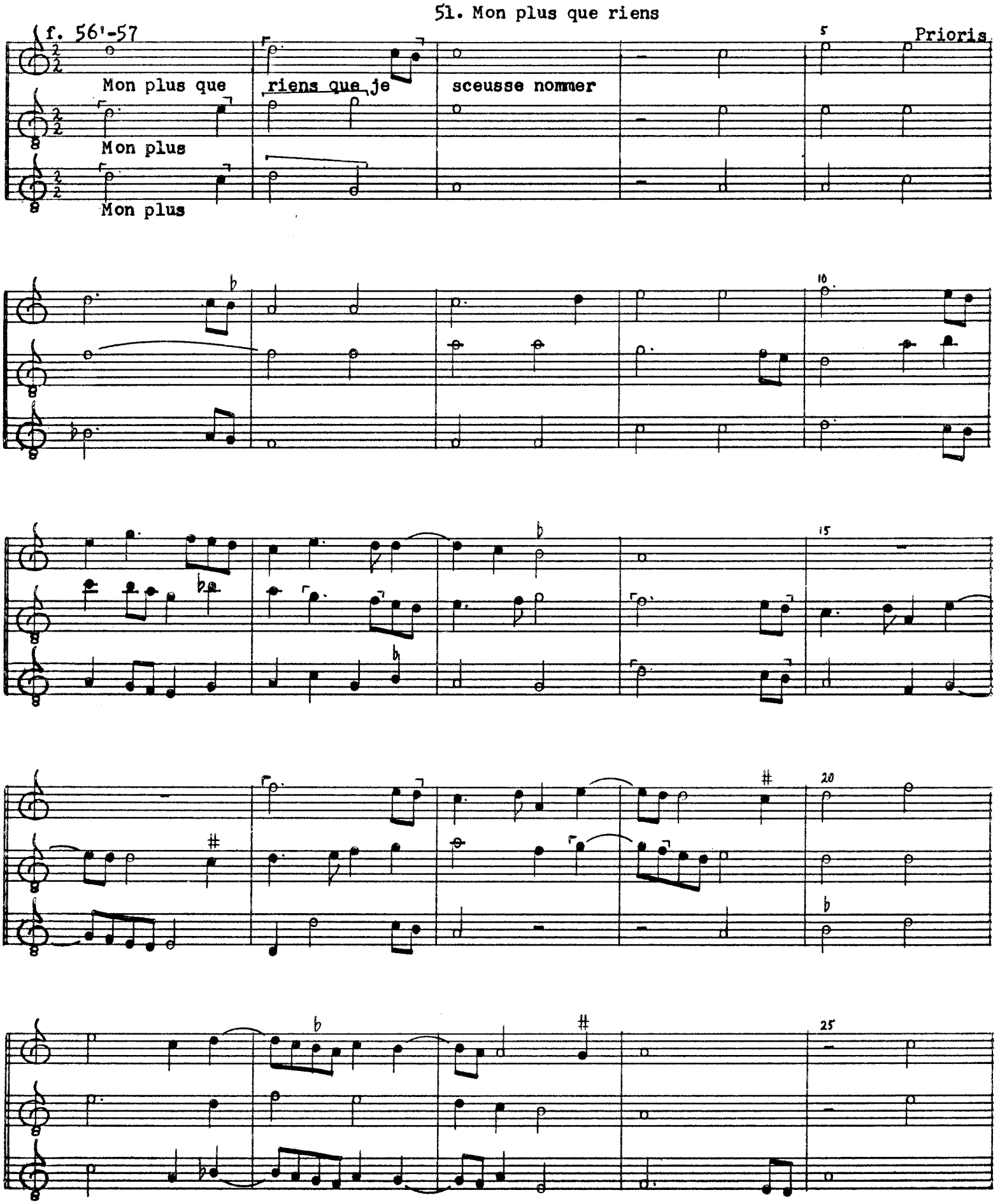
mée Da- me de tou- - - te ma

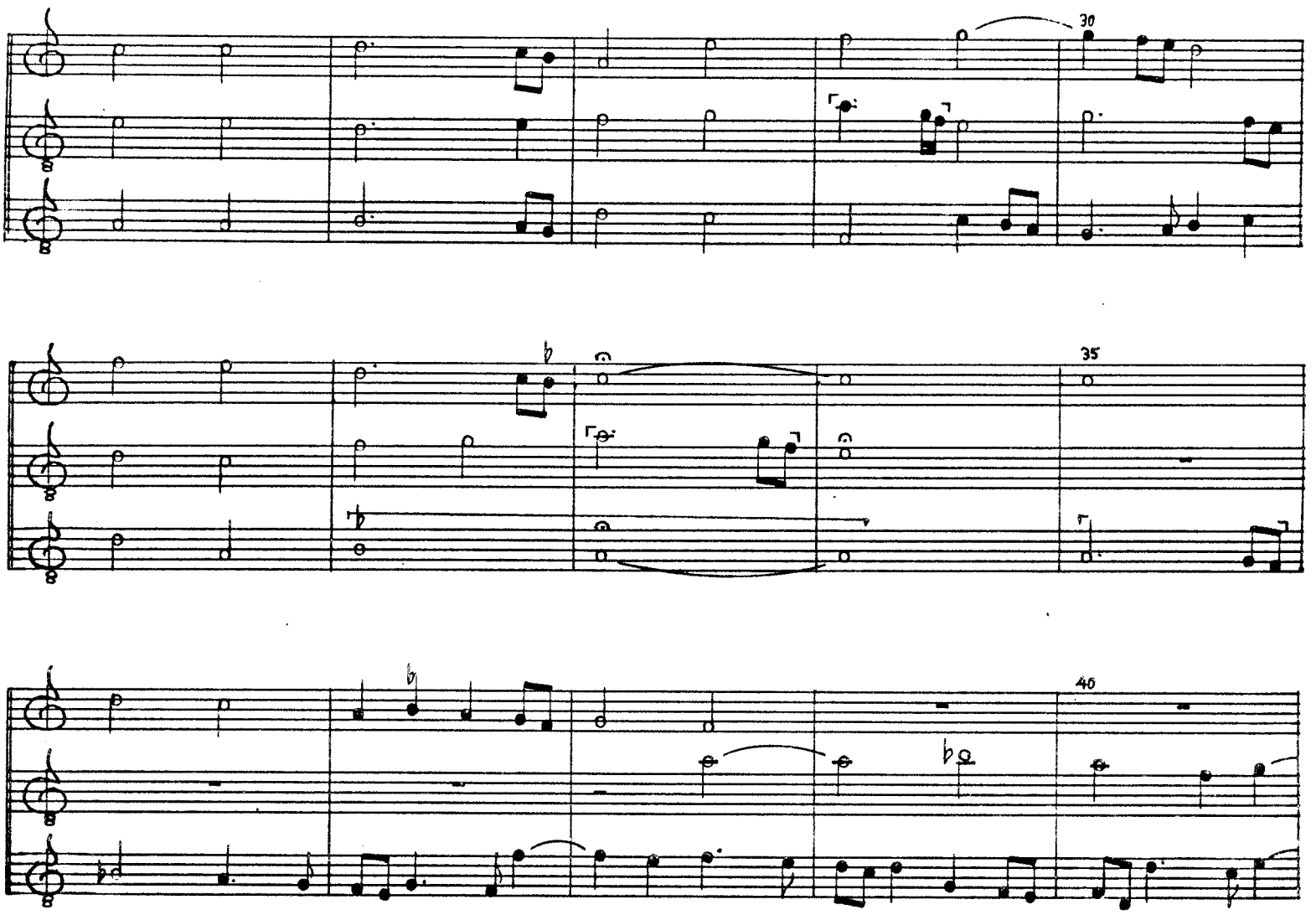


Pensez, ma doulce souvenance,
Que j'ay mis tout en oubliance
Pour vous amer plus qu'aultre née.
Mon cueur

Ne jamais n'aray desplaisance,
M'amour, mon vueil, ma soustenance,
De nulle rien qui vous agrée,
Mais que vostre gente pensée
Ne quiere nulle autre accoinctance
Mon cueur[3]

51. Mon plus que riens

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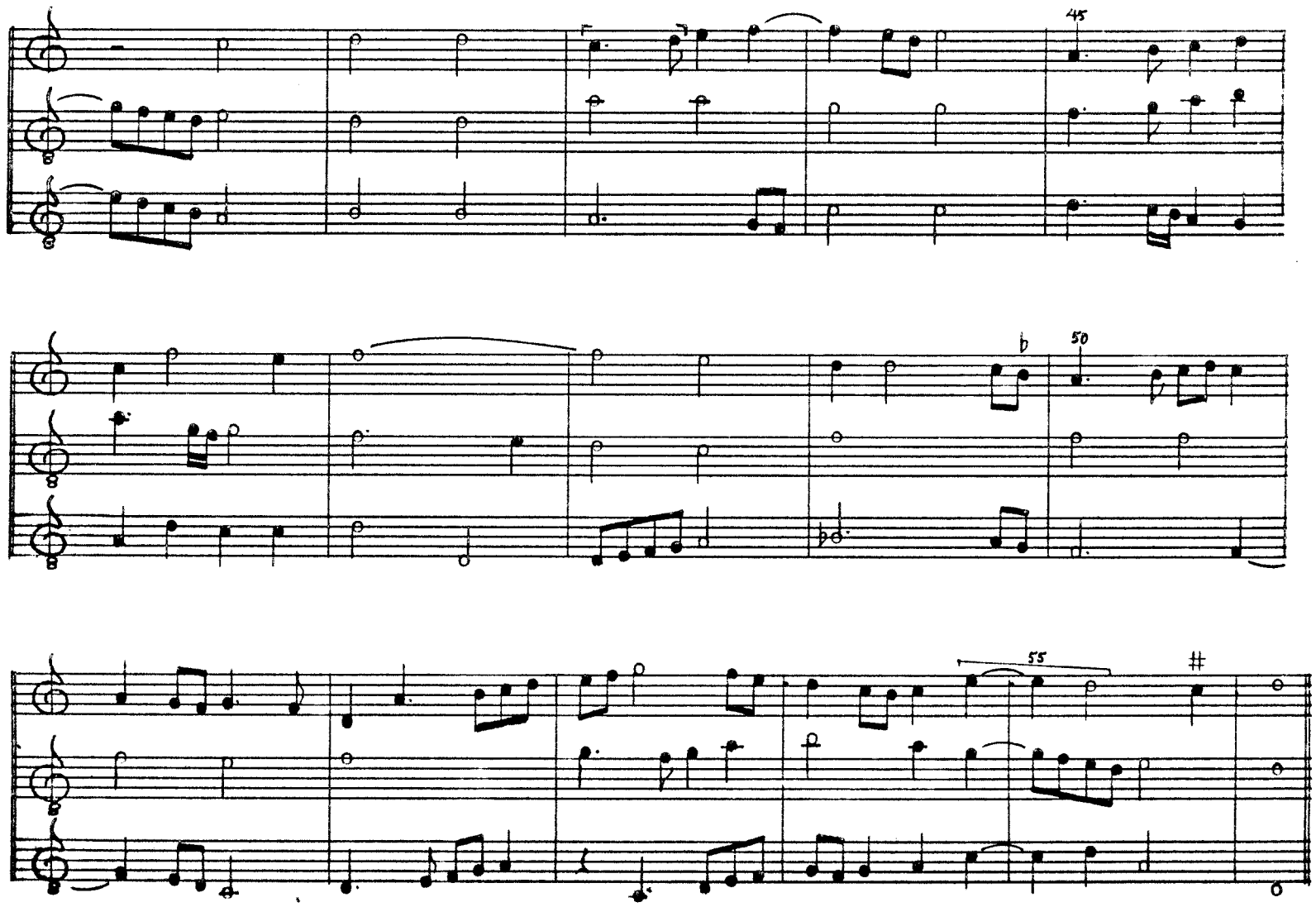

45
50
55

52. Riens ne me plaist

f. 57'-58

Riens ne me plaist

Riens ne me plaist

Riens ne me plaist

Prioris

1(quant

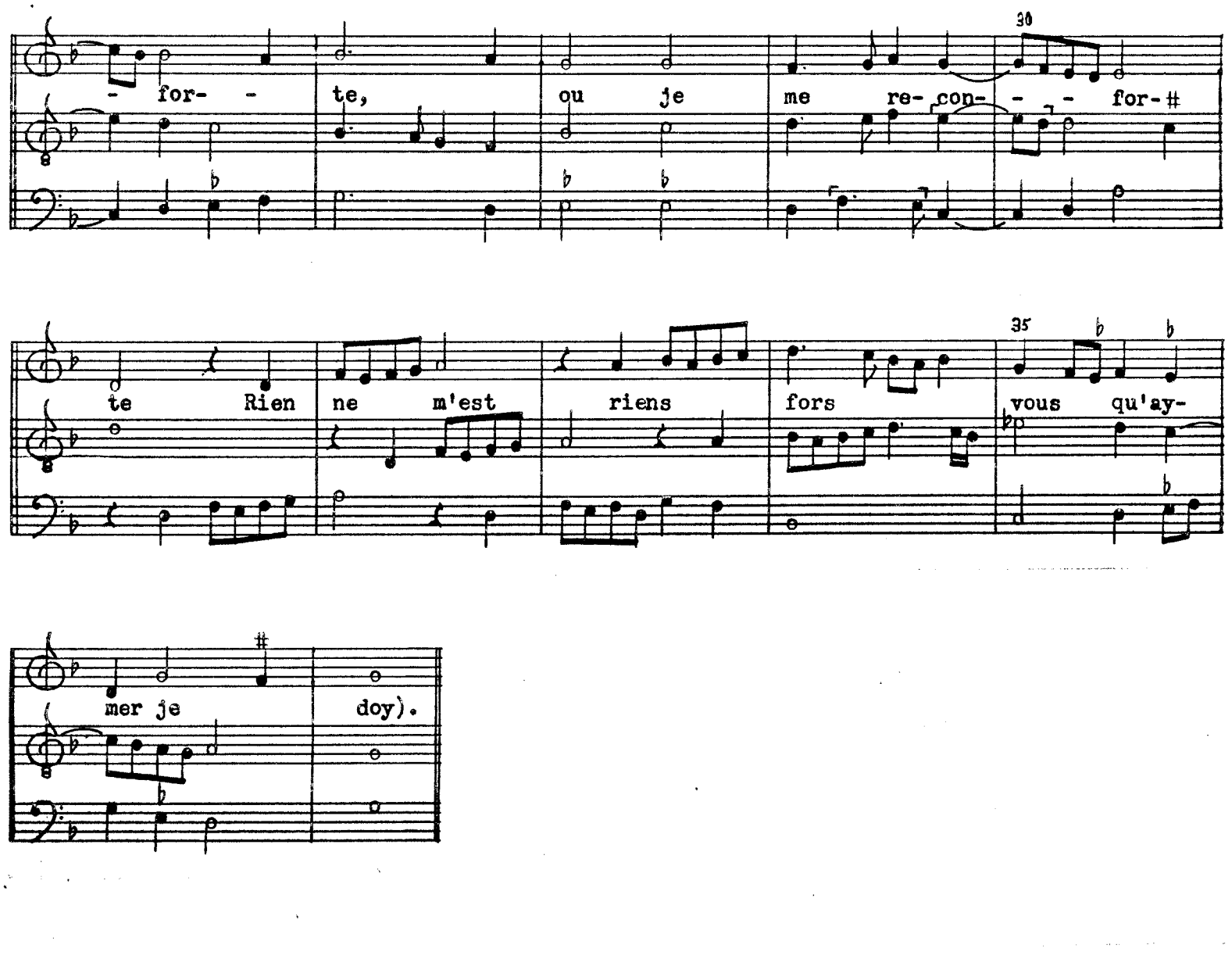
point ne vous voy

Rien ne se fait que dou-

leur ne m'ap- - - por- te

Rien ne

puis voir ou je me re- - - con-



Rien a mon gre faire je n'apercoy
Rien que regret venez moy ne se transporte
Rien ne me plaist

Rien si non deul n'est receuillez de moy
Rien loing de vous plaisir ne me rapporte
Rien ne moste le desir d'estre morte
Fors esporez que me tiendrez la soy
Rien ne me plaist[2]

53. Va t'en regretz

f. 58'-59

Allexander

Va t'en regret

Va #t'en#regretz

Va t'en regretz

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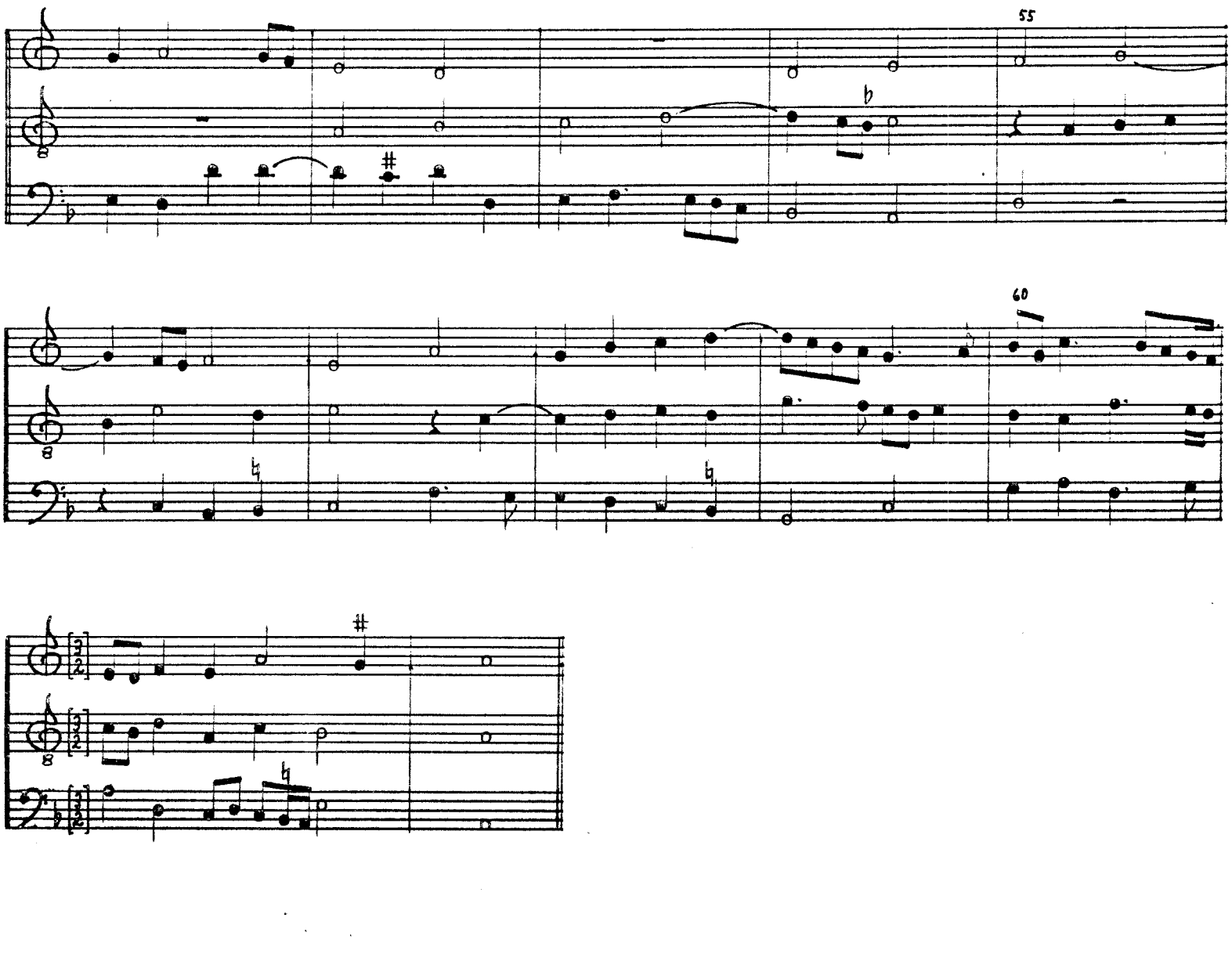
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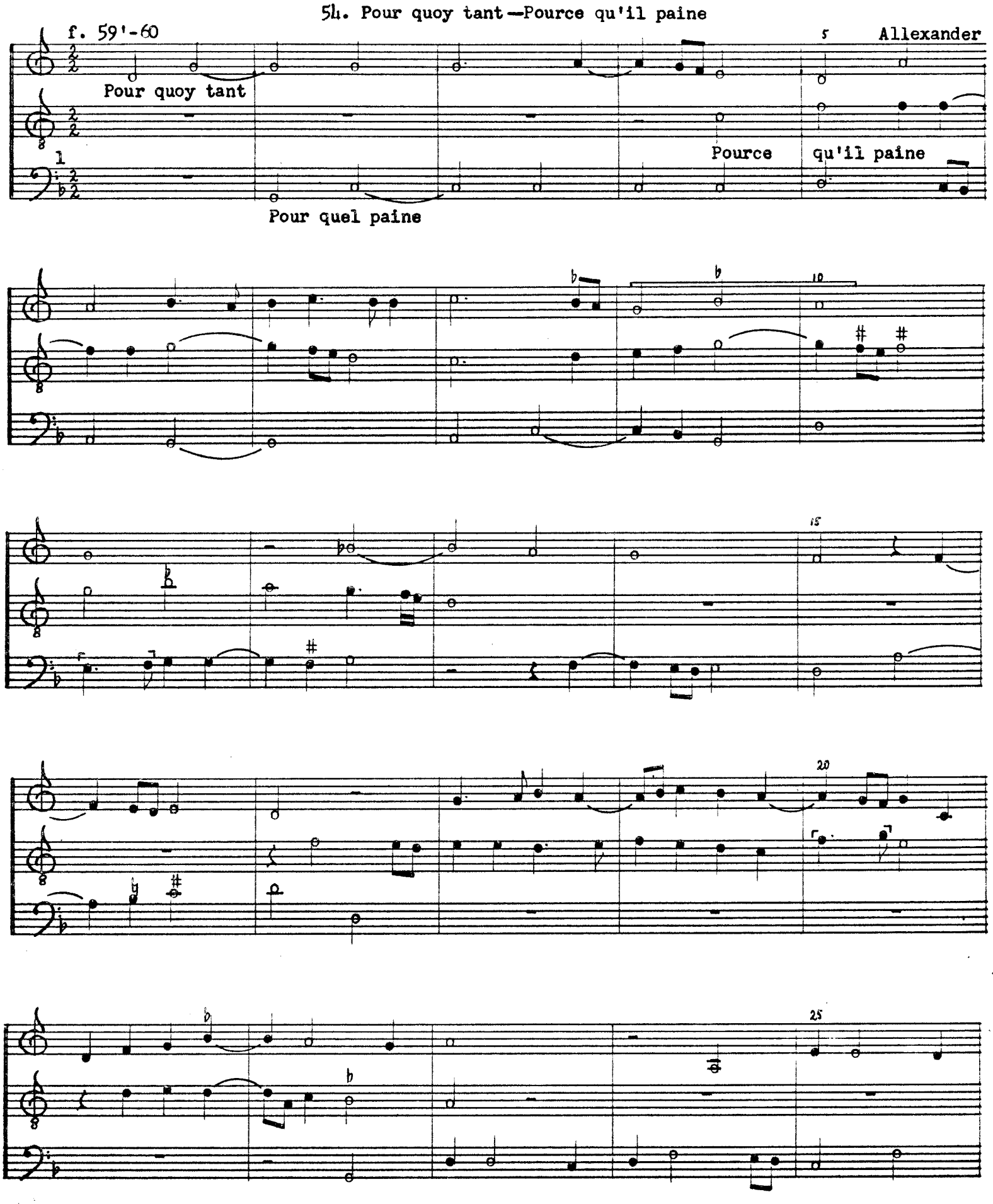
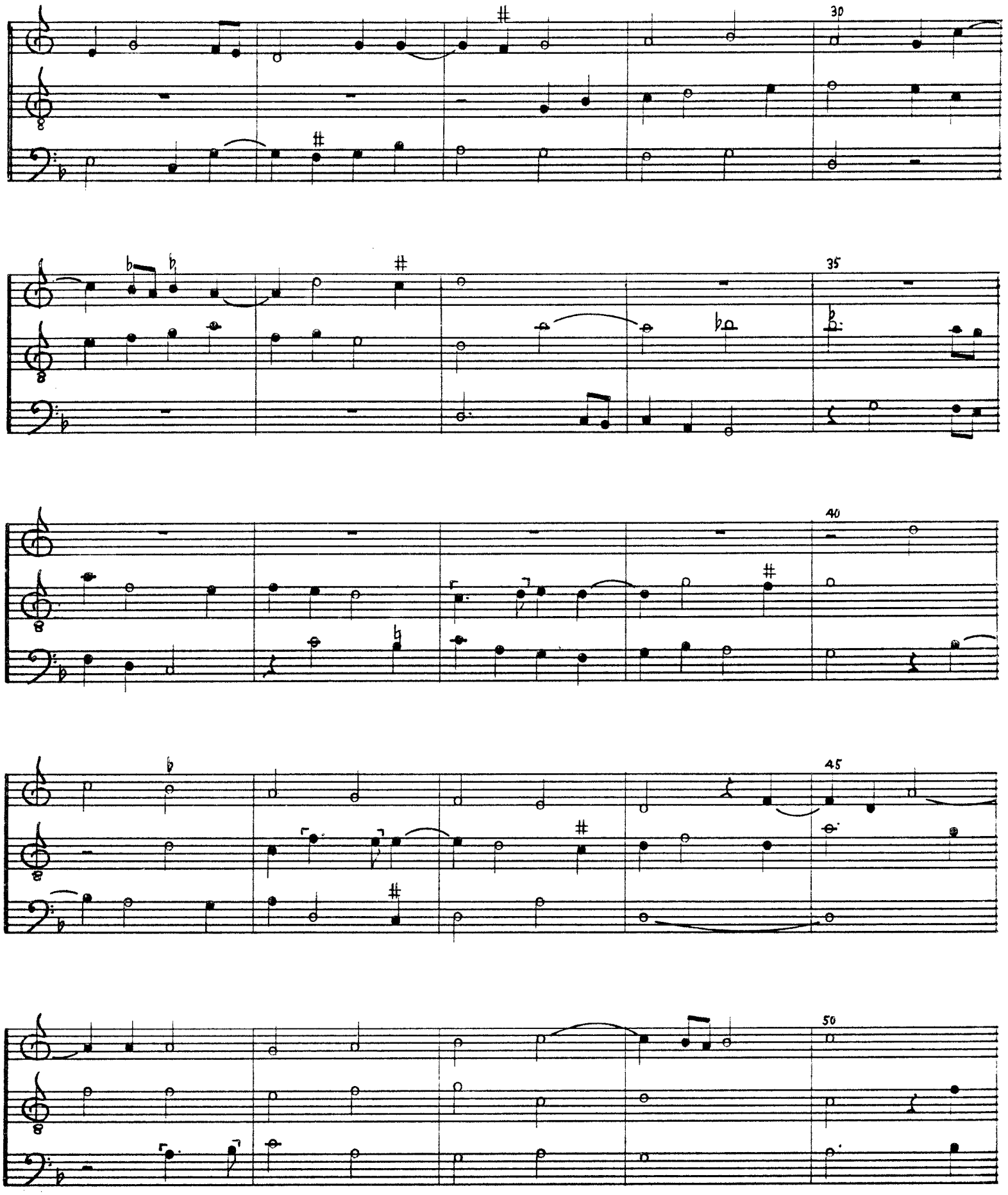
60

54. Pour quoy tant—Pource qu'il paine

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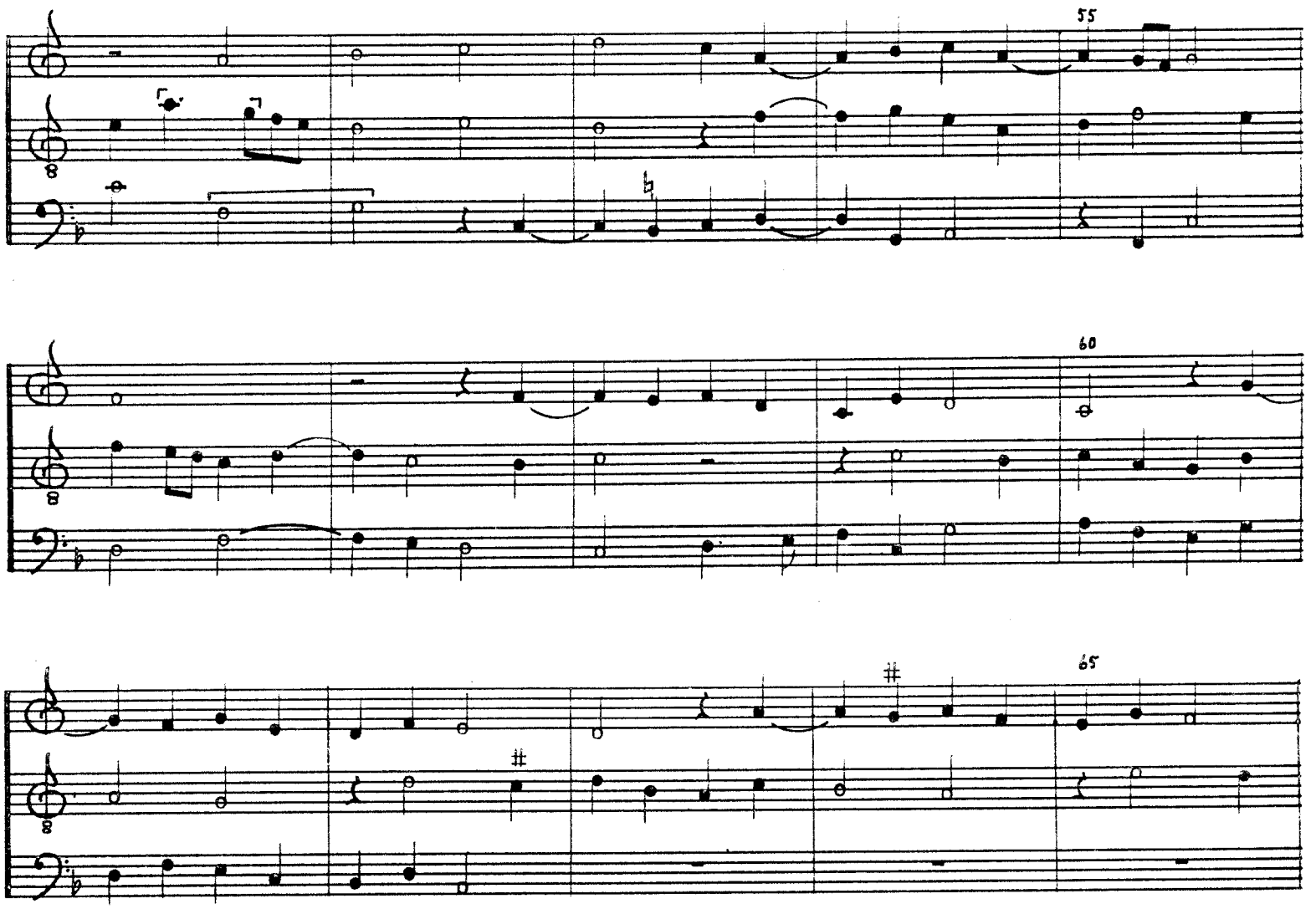
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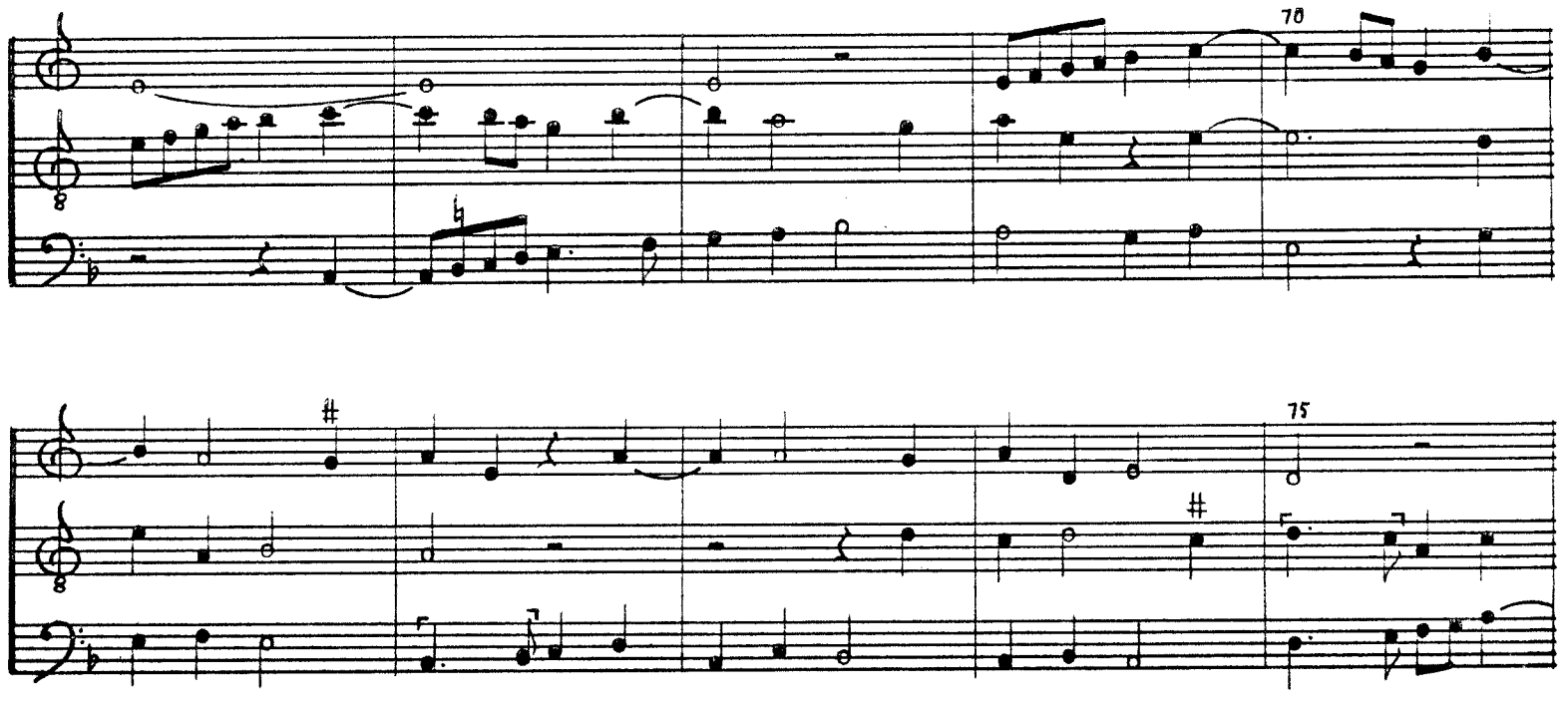
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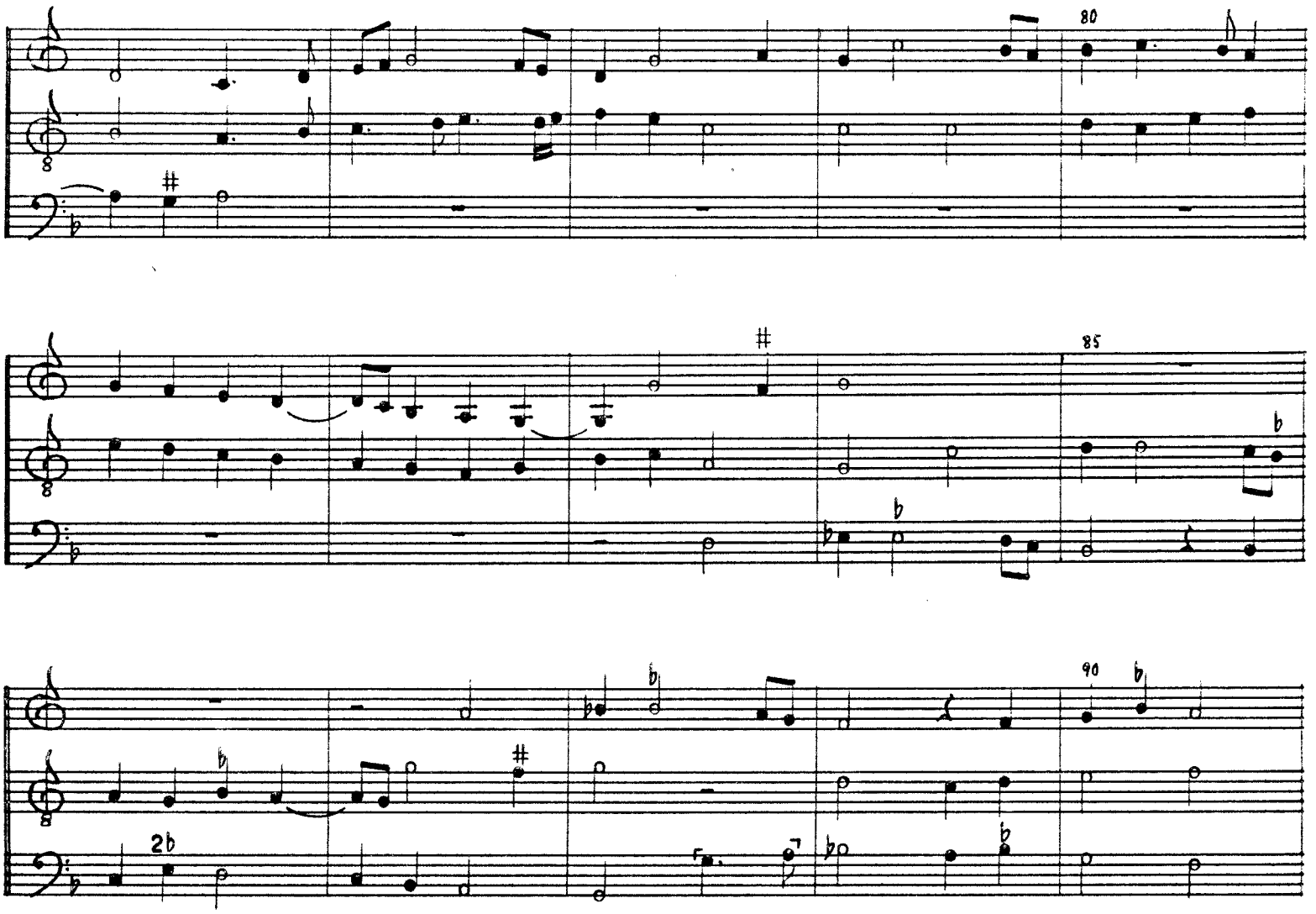
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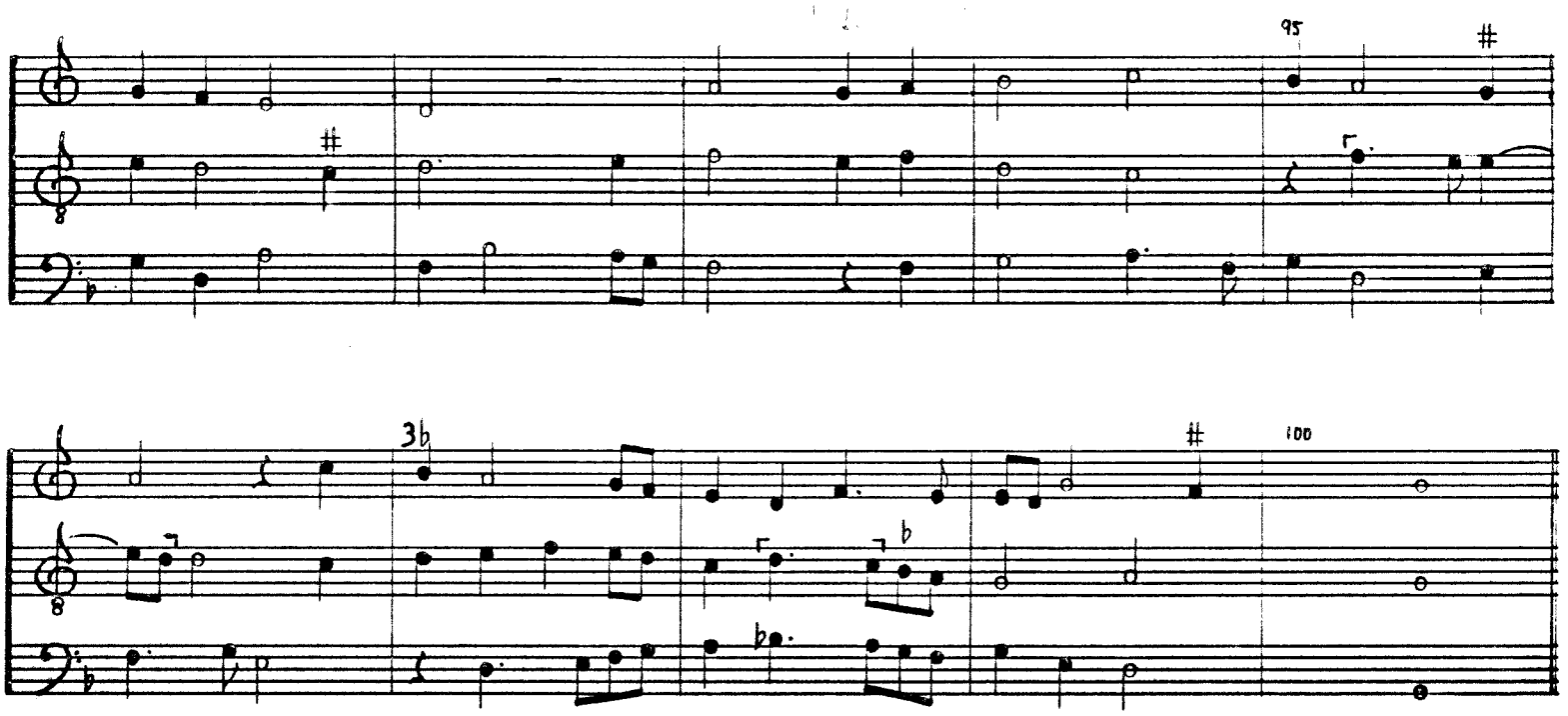
85
90
2♭


95
3♭
100

55. Sy vous plaist bien

f. 60'-61

Allexander

Sy vous plaist bien

Sy vous plaist bien

biens que je vous tien- - - - - - - - gne,

(sy gne)

vous plaist bien que je vous tien-

Pour ma

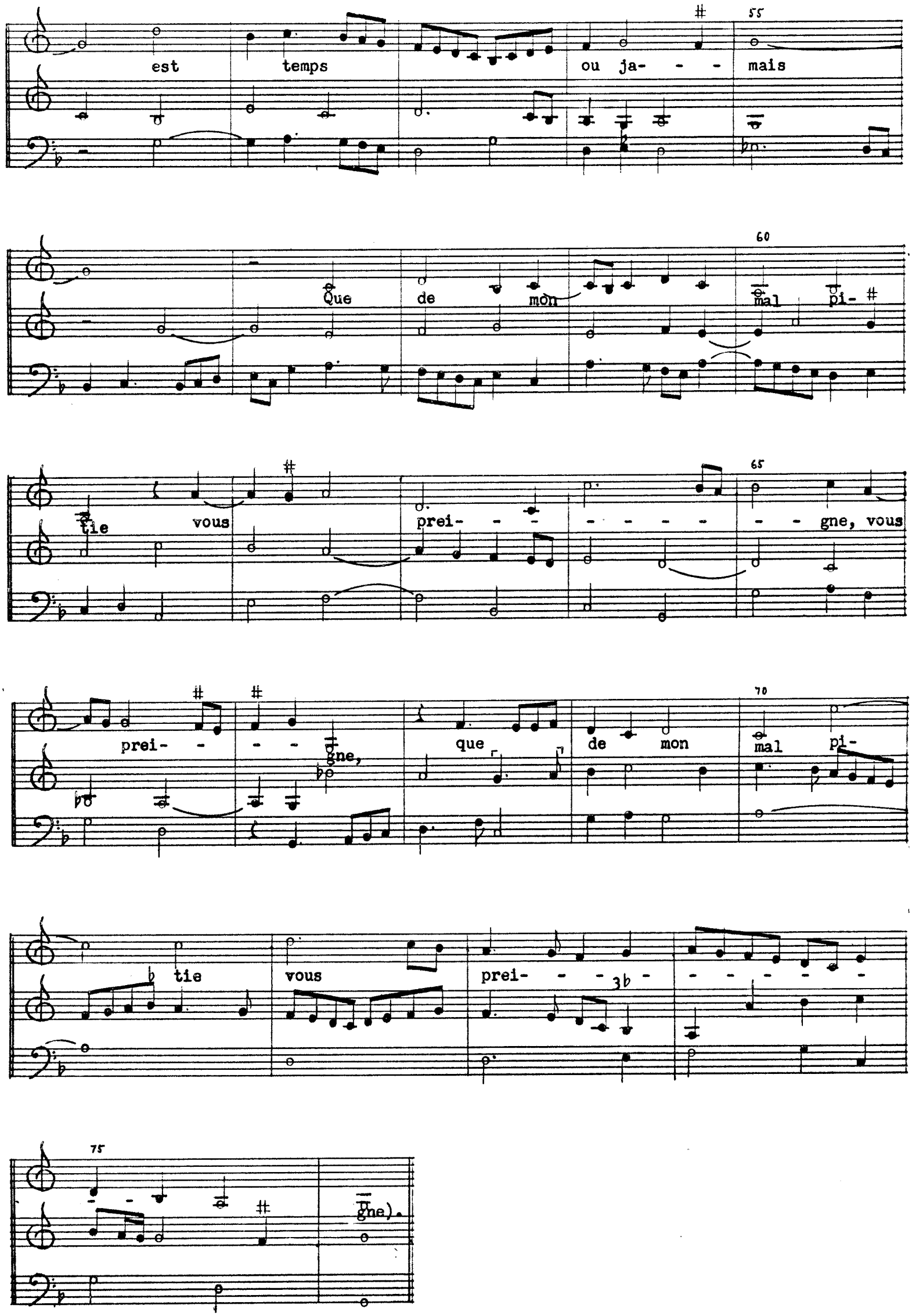
mais- - - tres- se a tous

jours, (pour ma mais- tres- se

a tous jours) Mais main-

- - te- nant 2(est temps ou

ja- - - - - - - - - - mais, mais main-te- nant


est temps ou ja- - - mais
Que de mon mal pi-
tie vous prei- - - - - - - - gne, vous
prei- - - - gne, que de mon mal pi-
tie vous prei- - - - - - - - - - - -
gne).

56. Amours, amours

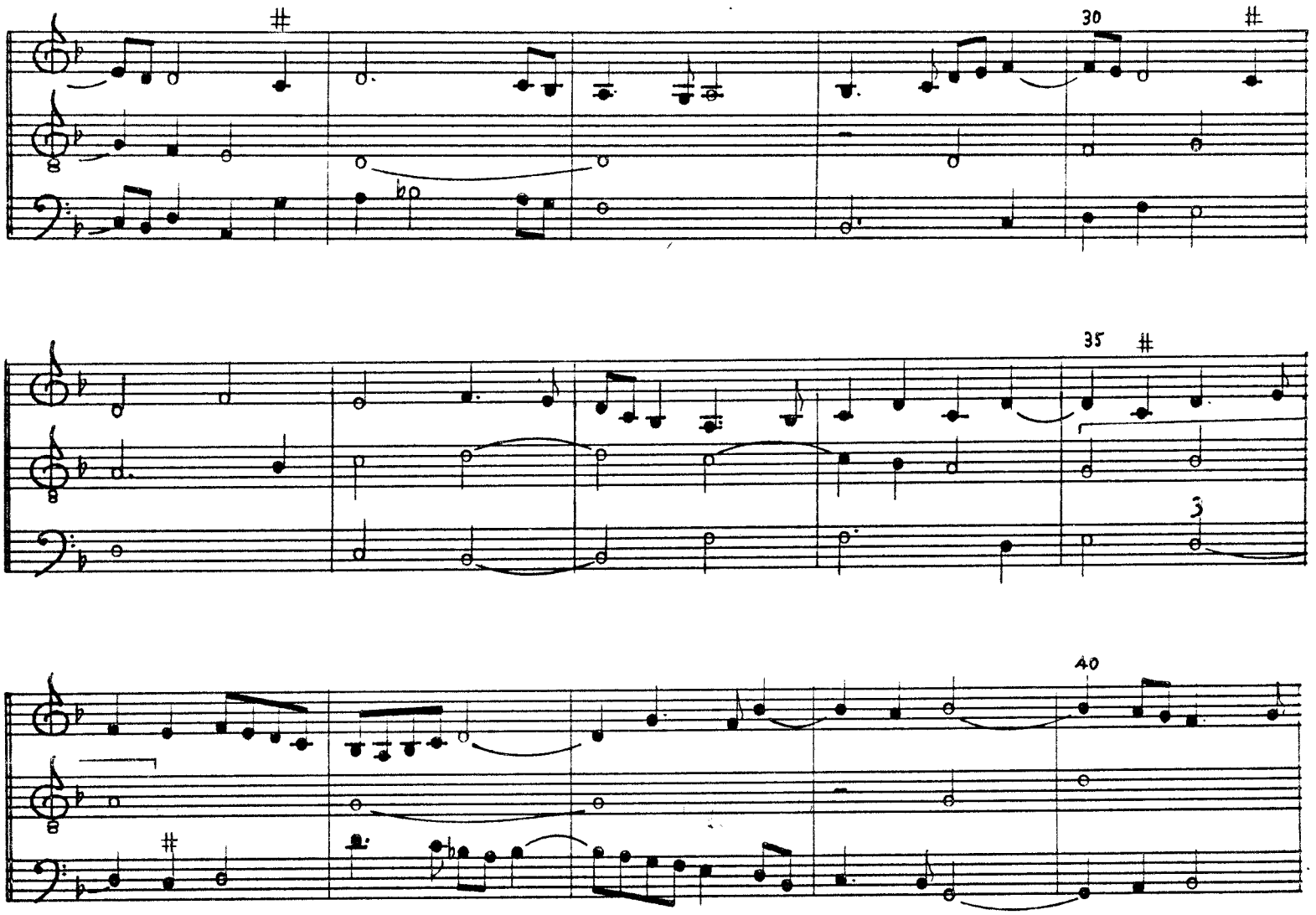
f. 61'-62

Allexander

Amours, amours

Amours, amours

Amours, amours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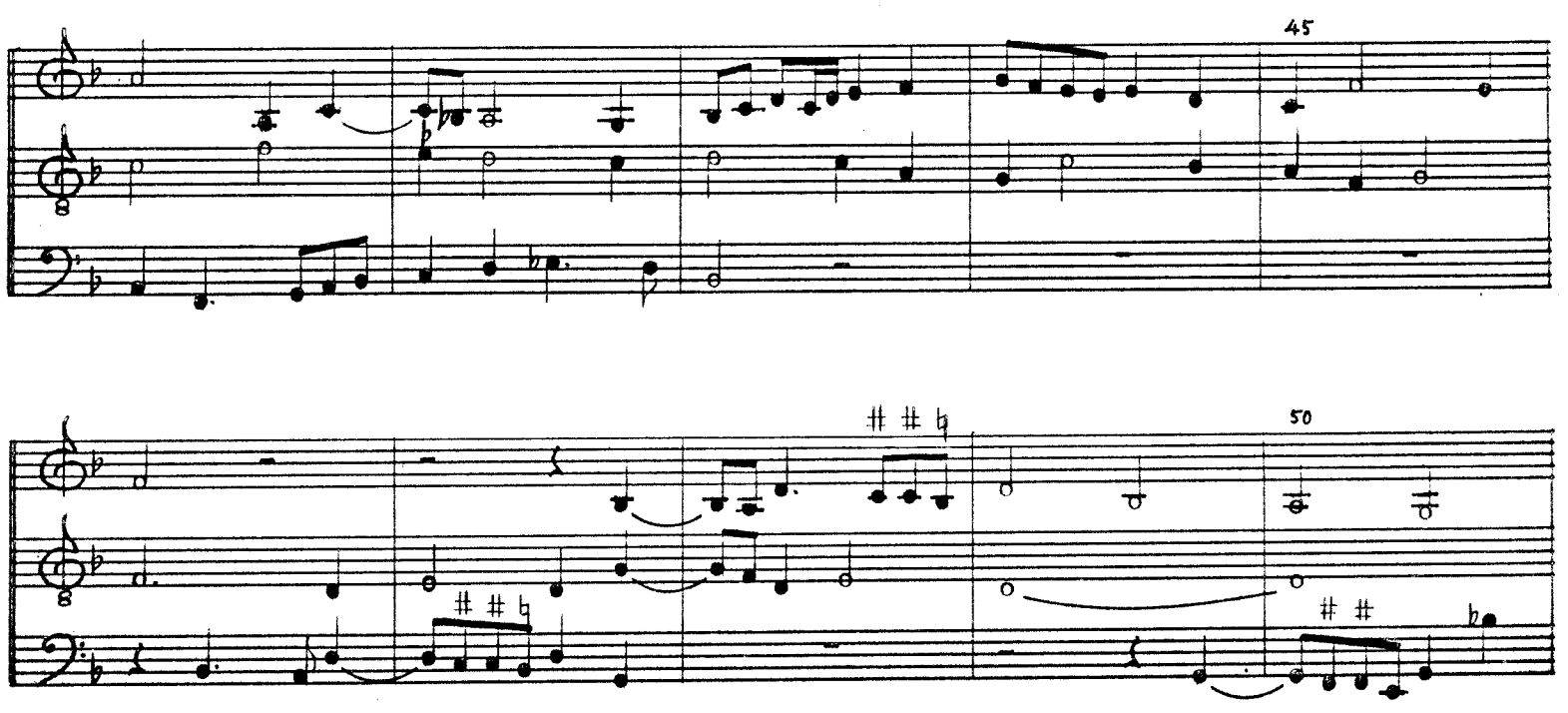
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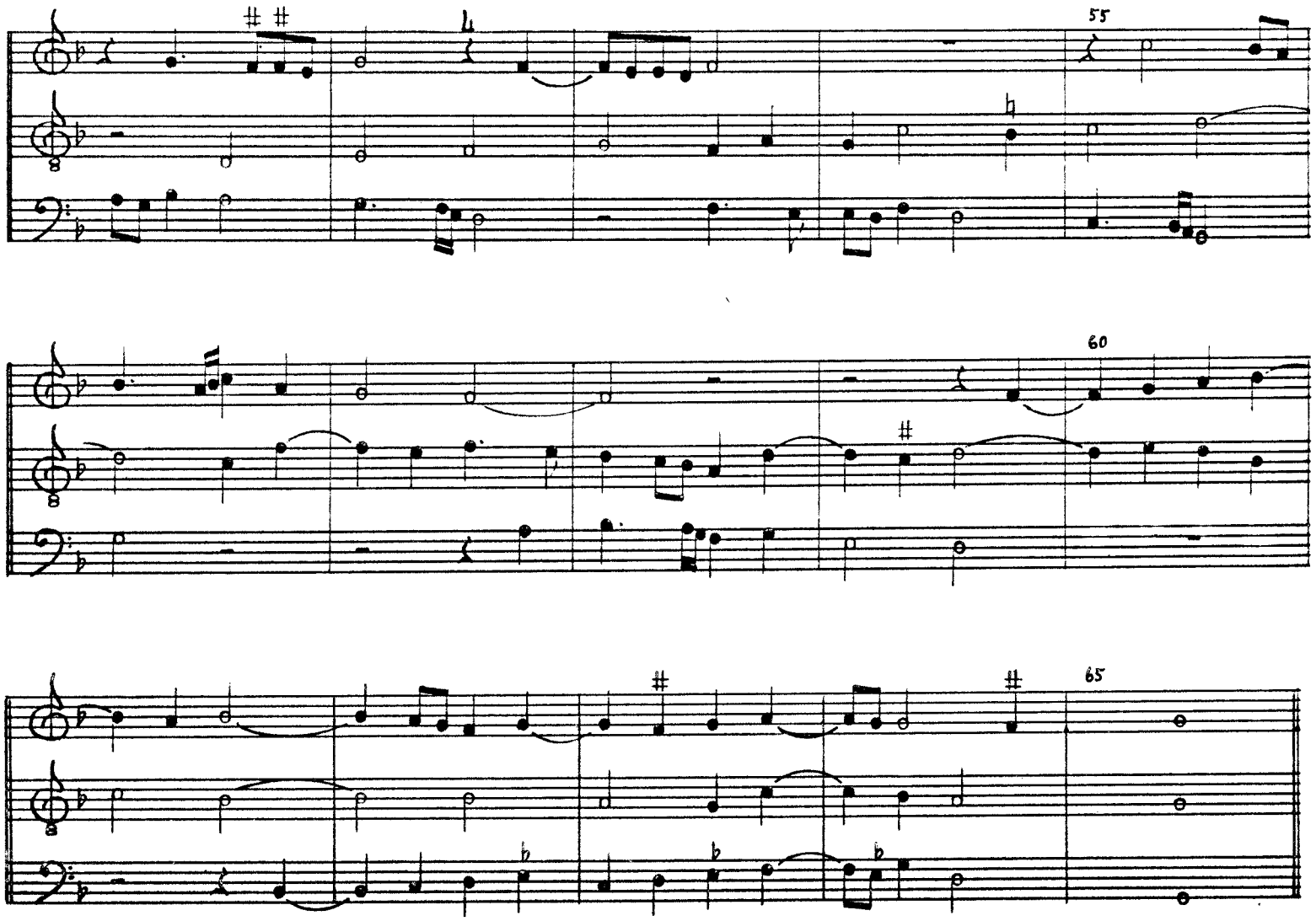
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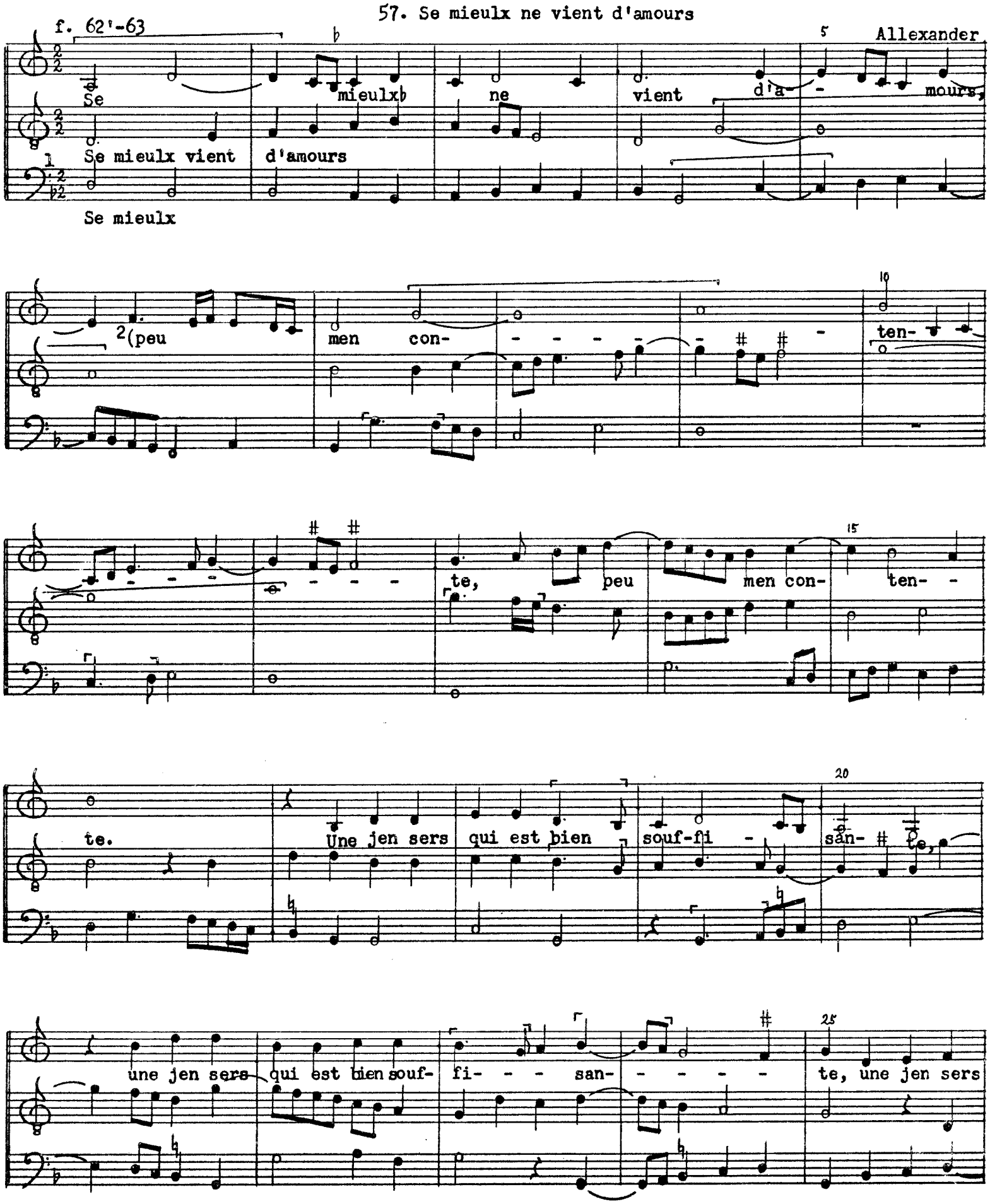
57. Se mieulx ne vient d'amours


f. 62'-63
Allexander
Se mieulx ne vient d'a- mours,
Se mieulx vient d'amours
Se mieulx
2(peu men con- ten-
te, peu men con- ten-
te. Une jen sers qui est bien souf-fi - san- te,
une jen sers qui est bien souf- fi- - - san- - - - - te, une jen sers

qui est bien souf- fi- - san- - te Pour

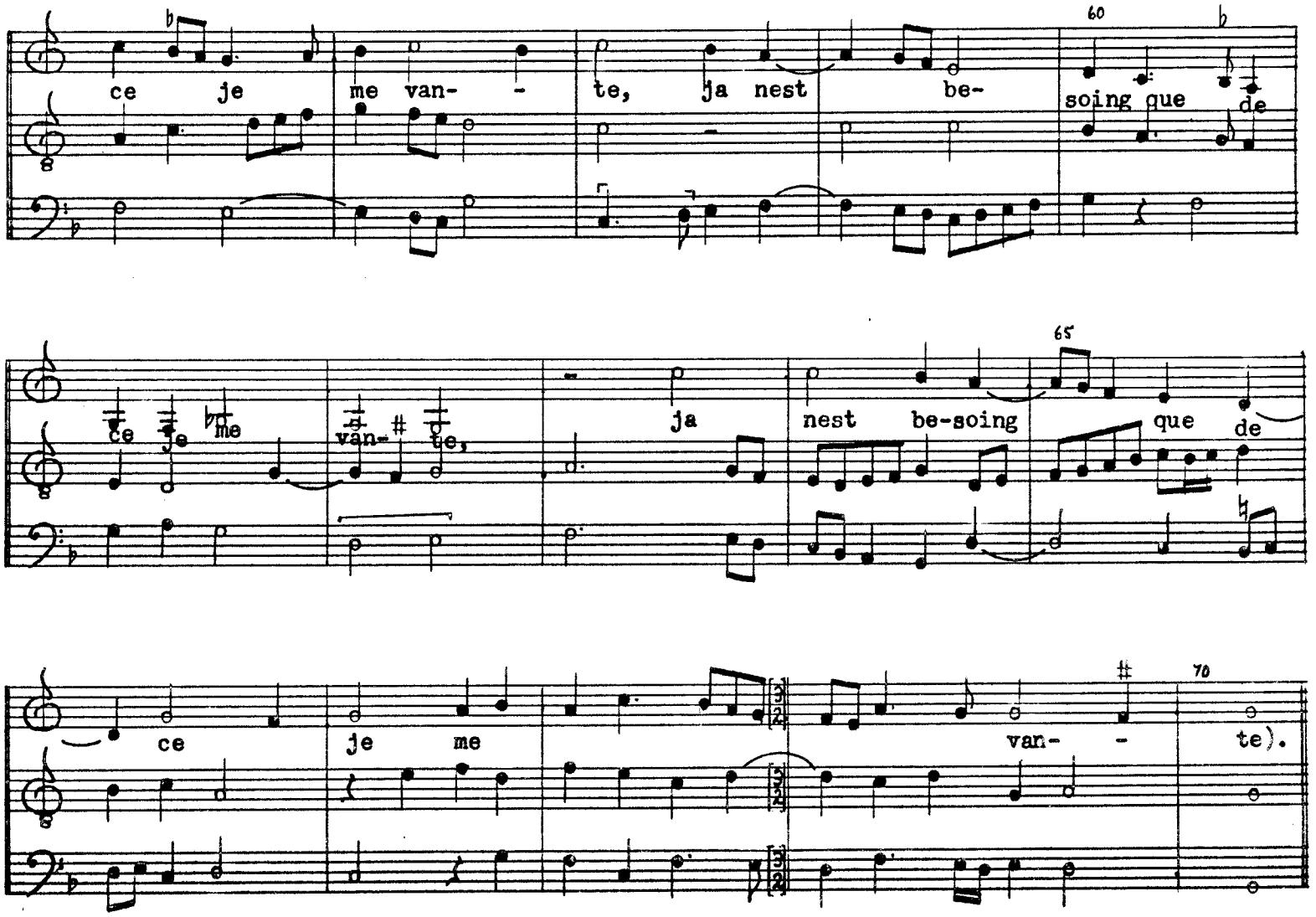
con-tan-ter, pour con-tan- ter ung grant duc ou ung

roy, ung grant duc ou ung roy.

Je la- me bien, maiz non pas elle

moy, je la- me bien, maiz non pas el- le

moy. Ja nest be- - soing que de



Combien quelle est a droicte, belle et gente,
De men louer pour ceste heure presente,
Pardonnez moy; car je ny voy de quoy,
Se mieulx ne vient damours

Quant je luy dy de mon vouloir lentente,
Et cueur et corps et biens je luy presente,
Pour tout ce la remedde je ny voy.
Delibere suis; saues vous de quoy?
De luy quicter & le jeu & lactente;
Se mieulx ne vient damours[4]

58. Belles sour toutes—Tota pulchra es

f. 63'-64

Alexander Agricola

Belles sour toutes

Bel- les sour tou- - -

tes l(et sans

To- ta

quel- - - - que ma- - cu- le Je

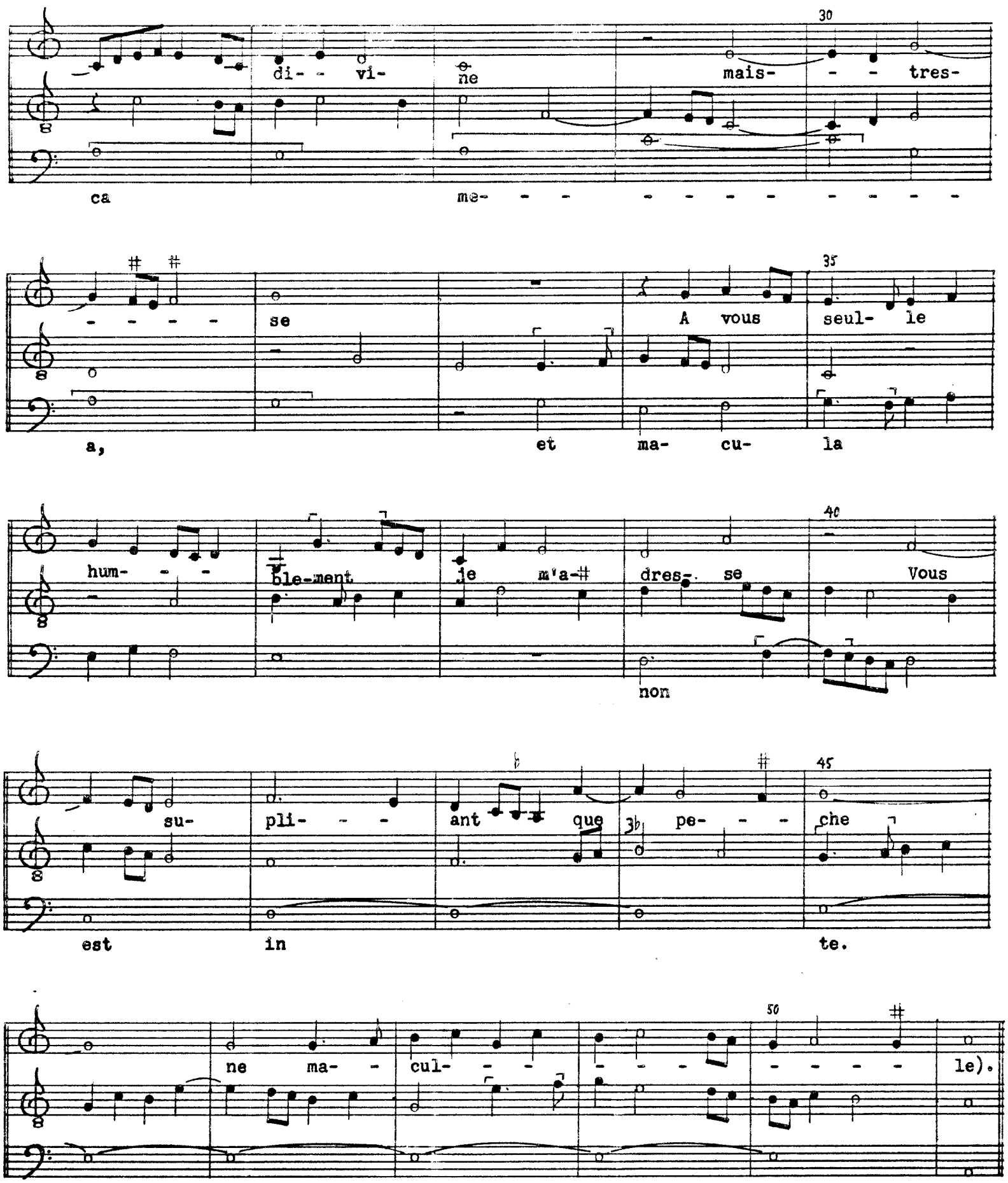
pul- chra

vos- - tre serf ma di-

es,

vi- - - ne mais- - - - - tres- - se, ma

a- - - - mi- - - - - -



Enfer me point et peche me macule
Mais vous ponez mostrer de ceste presse
Belle sur toutez

A voz vertue famaise n'aprouchoi nulle
Dont vous presente mon ame pecherresse
Que vous requiert que luy soiez adresse
Tant qu'a bien faire et vertus ne reculle.
Belle sur toutez

59. Adieu m'amour

f. 61'-65

A- dieu m'a- mour l(et mon de- - -

Allexander

Adieu m'amour

- - - - - - - - - sier, De vous je prens de-

par- te-ment, de- - par- te- ment, de vous je

Adieu m'amour

prens de- par- te- - - ment; Se je vous

ay fait de- plai sier,

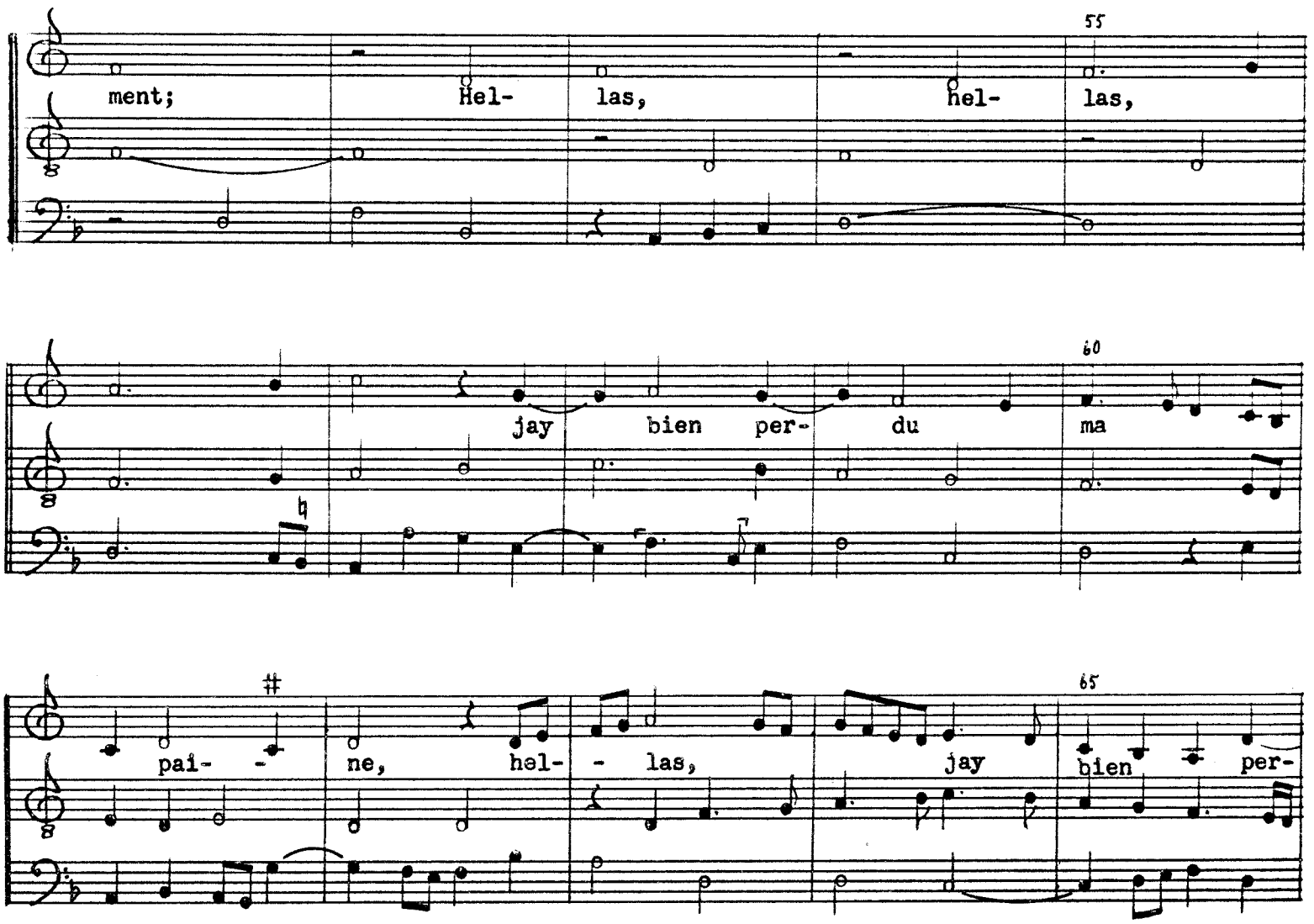
Pas- sant vos- - tre com- - - man- - -

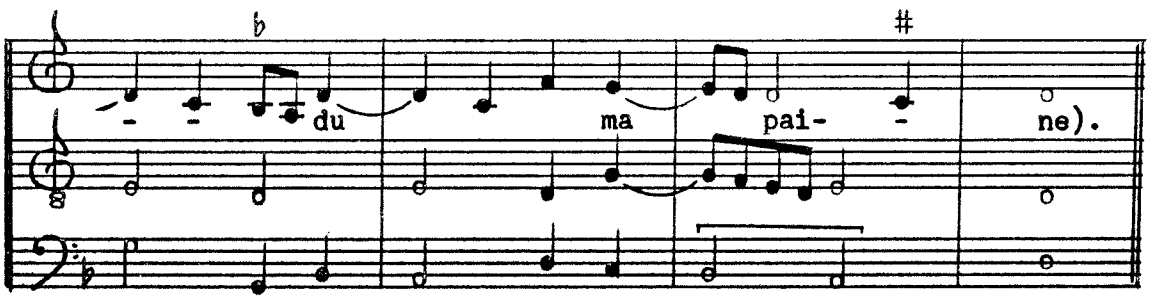
- - - - - - de- - ment, Par- don- - -

ne moy joy- - - - eu- ee- - - - - -

ment, Je mis mon

ceur a vous ser- - vir loy- - - al- le-


55
ment; Hel- las, hel- las,
60
jay bien per- du ma
65
pai- - ne, hel- - las, jay bien per-


- - du ma pai- - ne).

60. Adieu m'amour

f. 65'-66

5Allexander

A- dieu m'a- mour et mon de- sier,

Adieu m'amour et mon desier

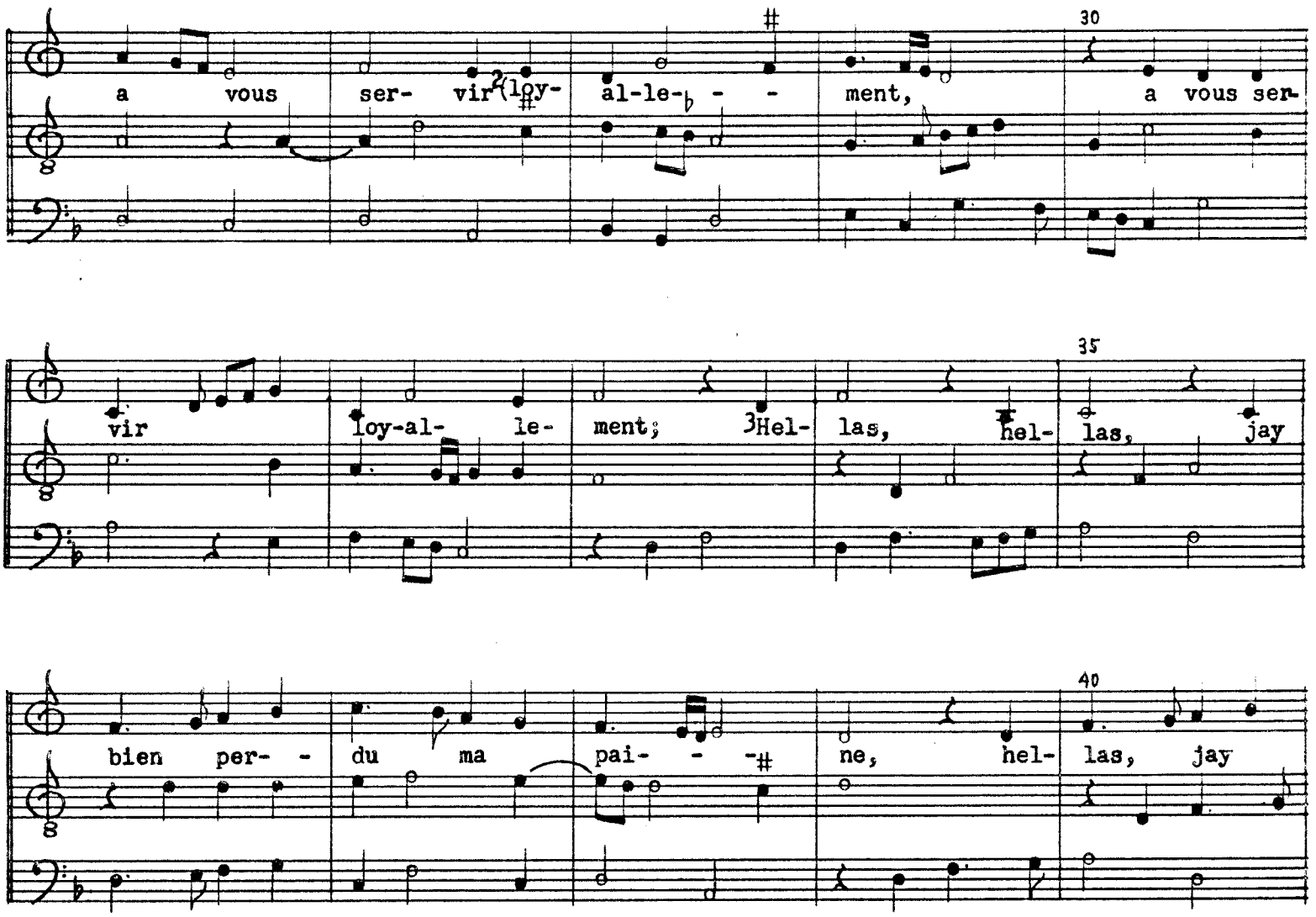
Adieu m'amour

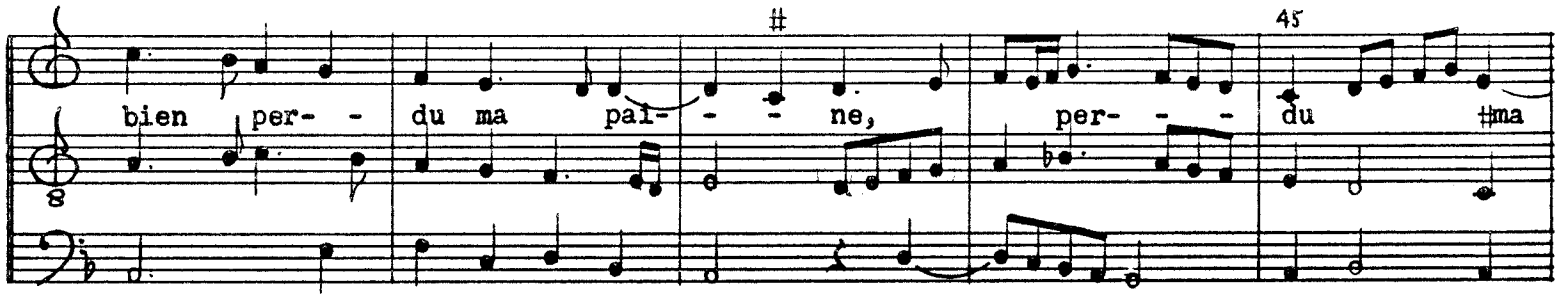
De vous je prens de- - par- te- ment; Se

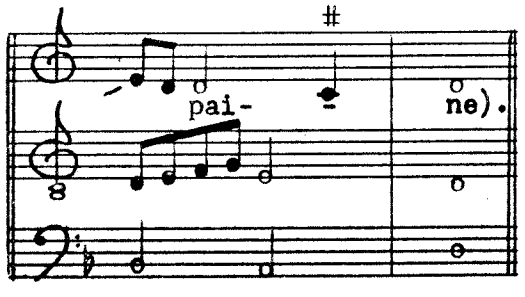
je vous ay fait de- - plai- sier, 1(Pas- sant

vos- tre com- man-de- ment,) Par-don- - ne moy

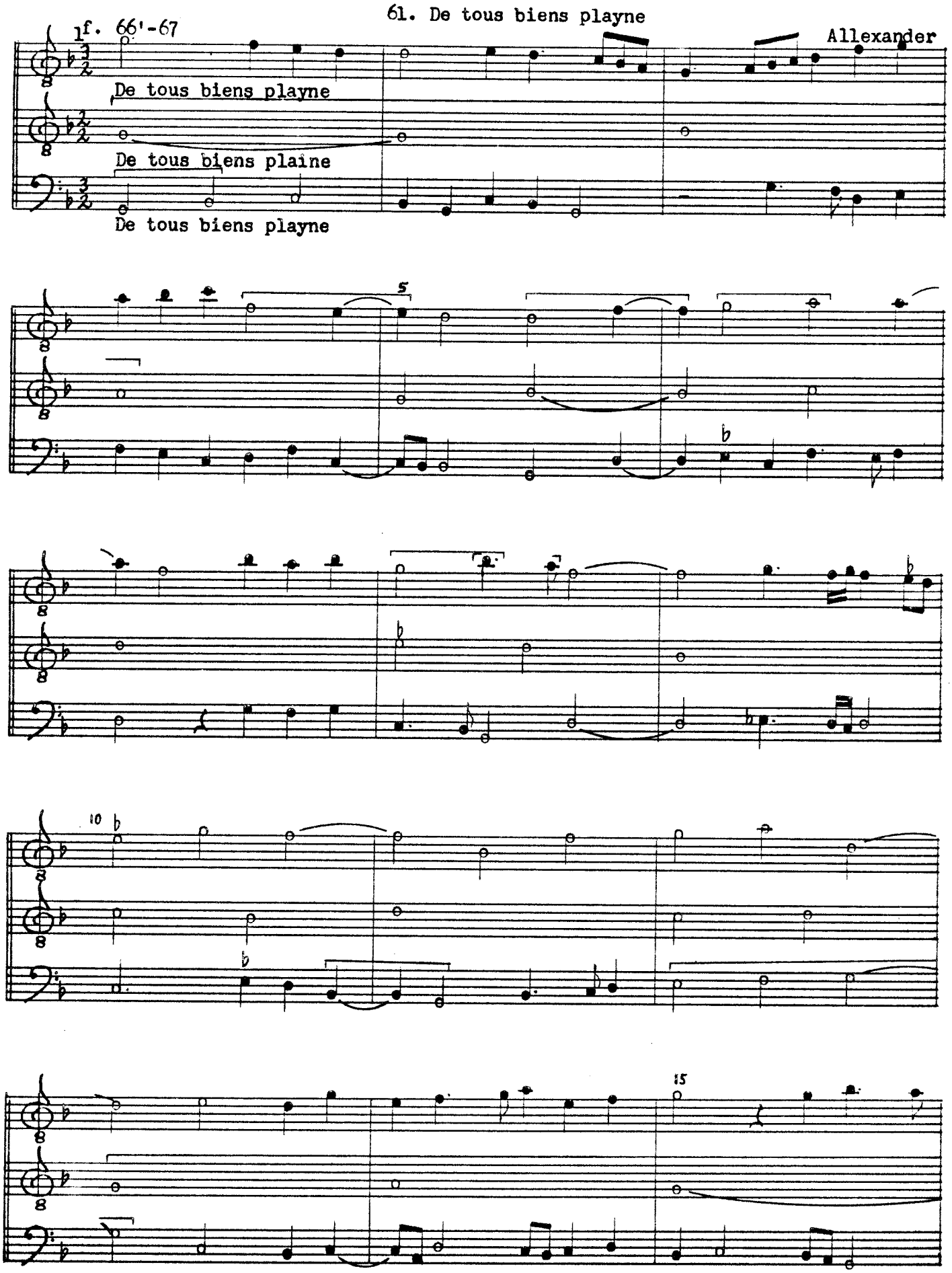
joy-eu- ee- ment, Je mis mon ceur

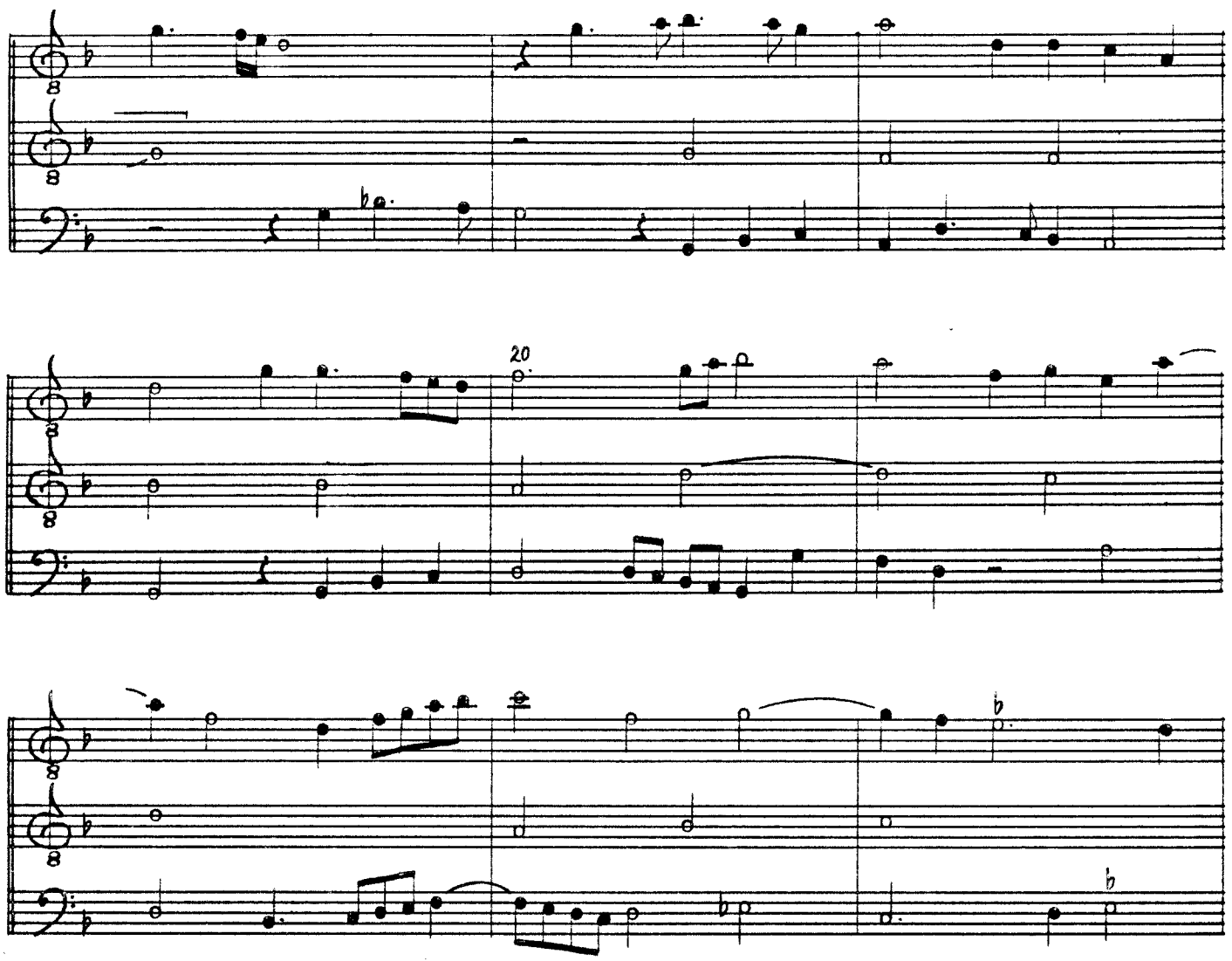

a vous ser- vir (2loy- al-le- - - ment, a vous ser-
vir loy-al- le- ment; 3Hel- las, hel- las, jay
bien per- - du ma pai- - - ne, hel- las, jay


bien per- - du ma pai- - - ne, per- - - du ma


pai- ne).

61. De tous biens playne

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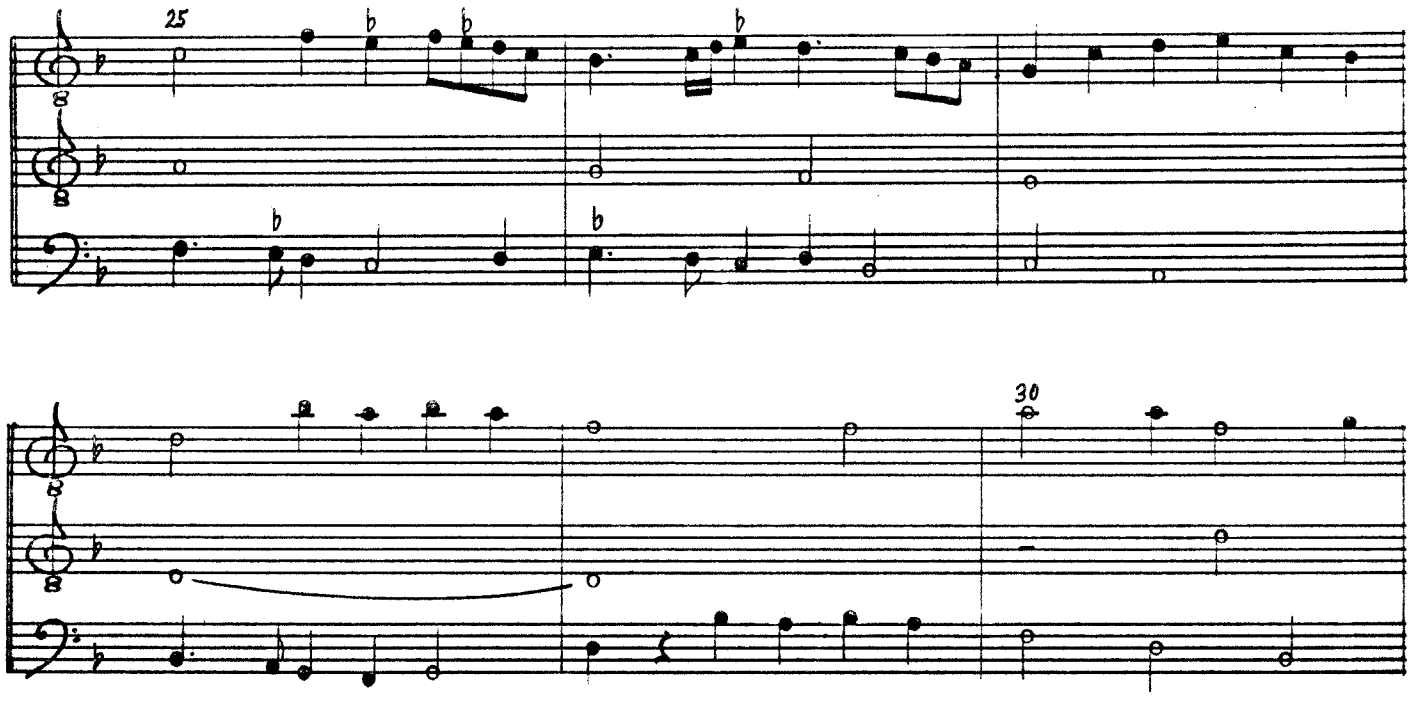
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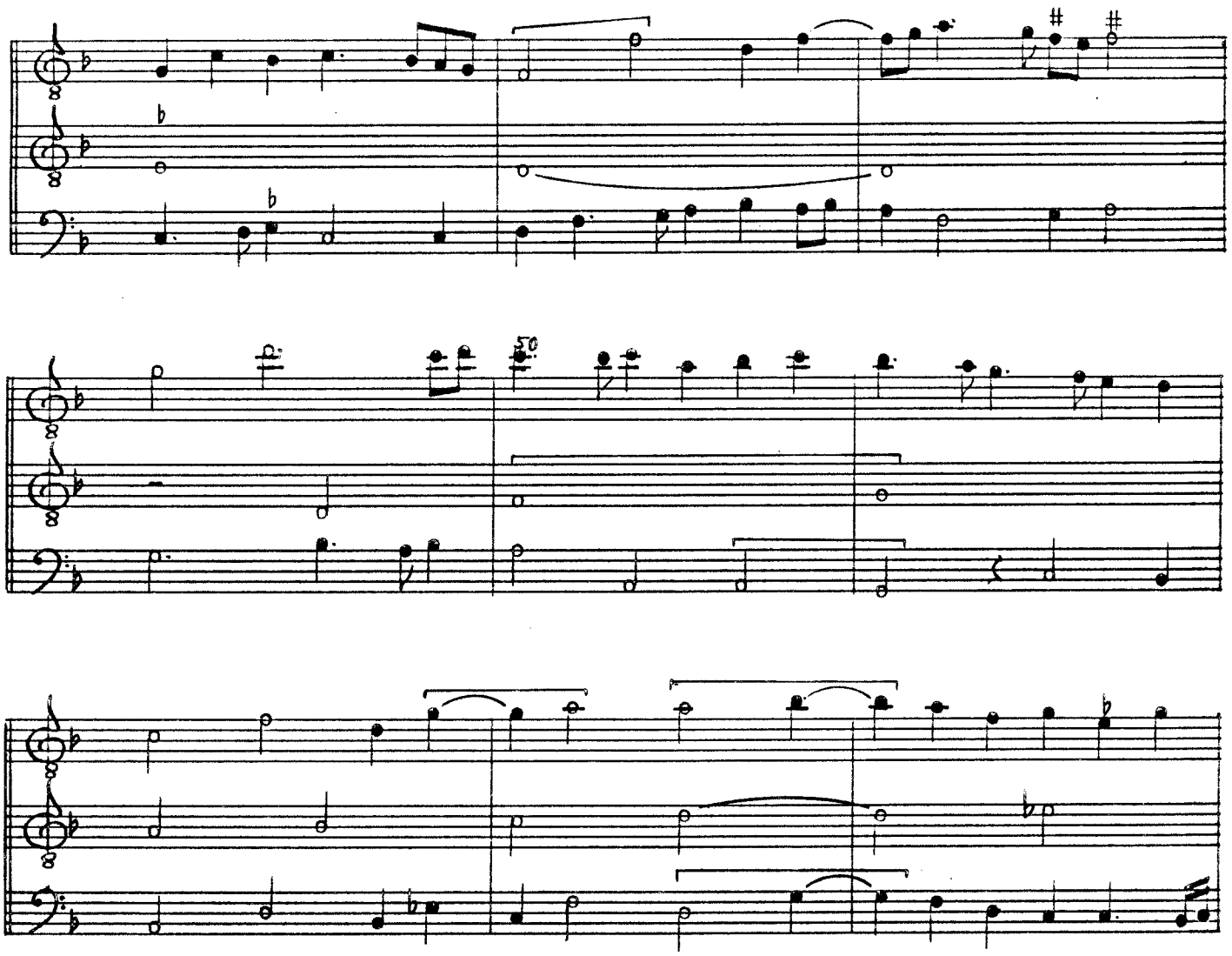
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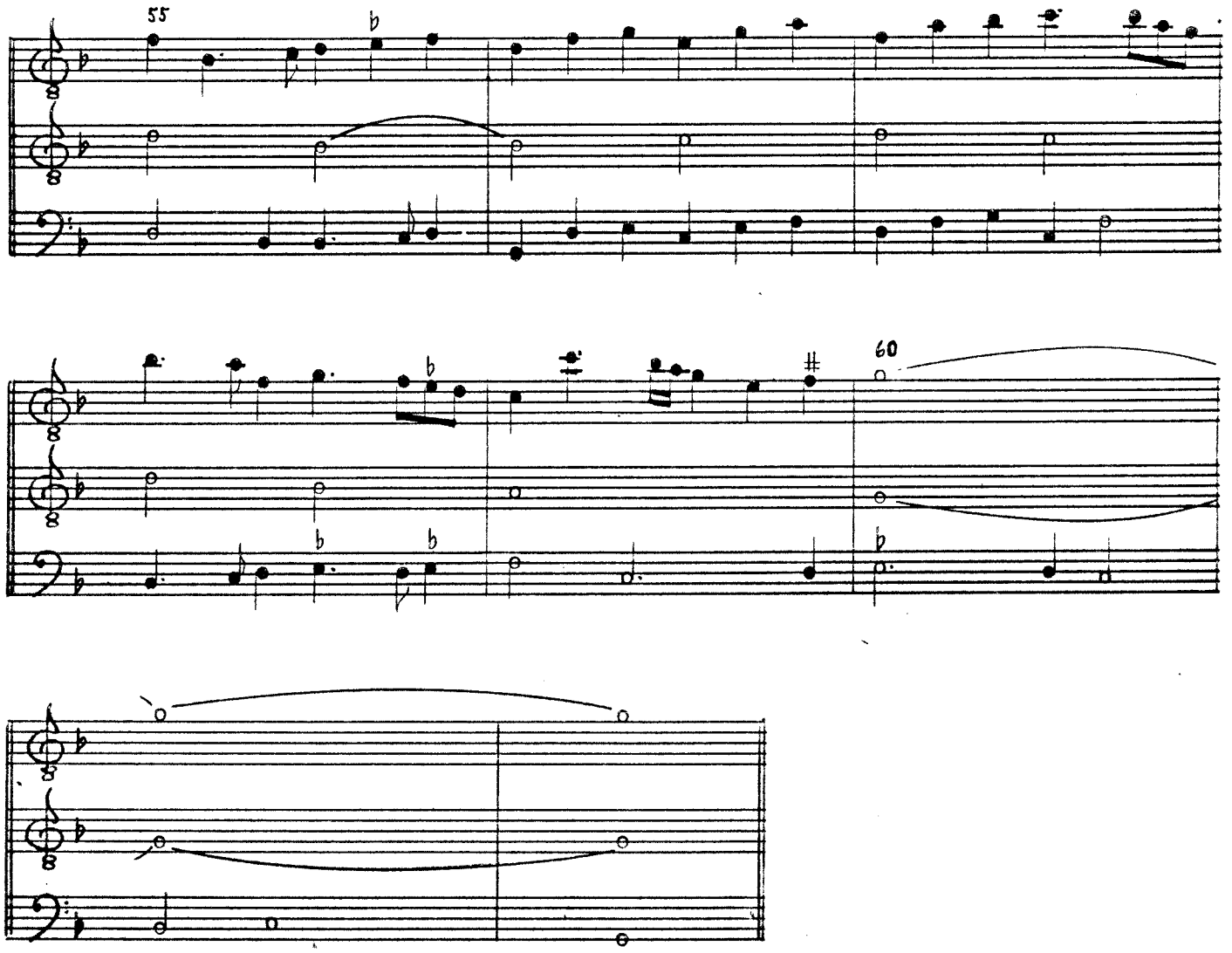
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62. De tous biens playne

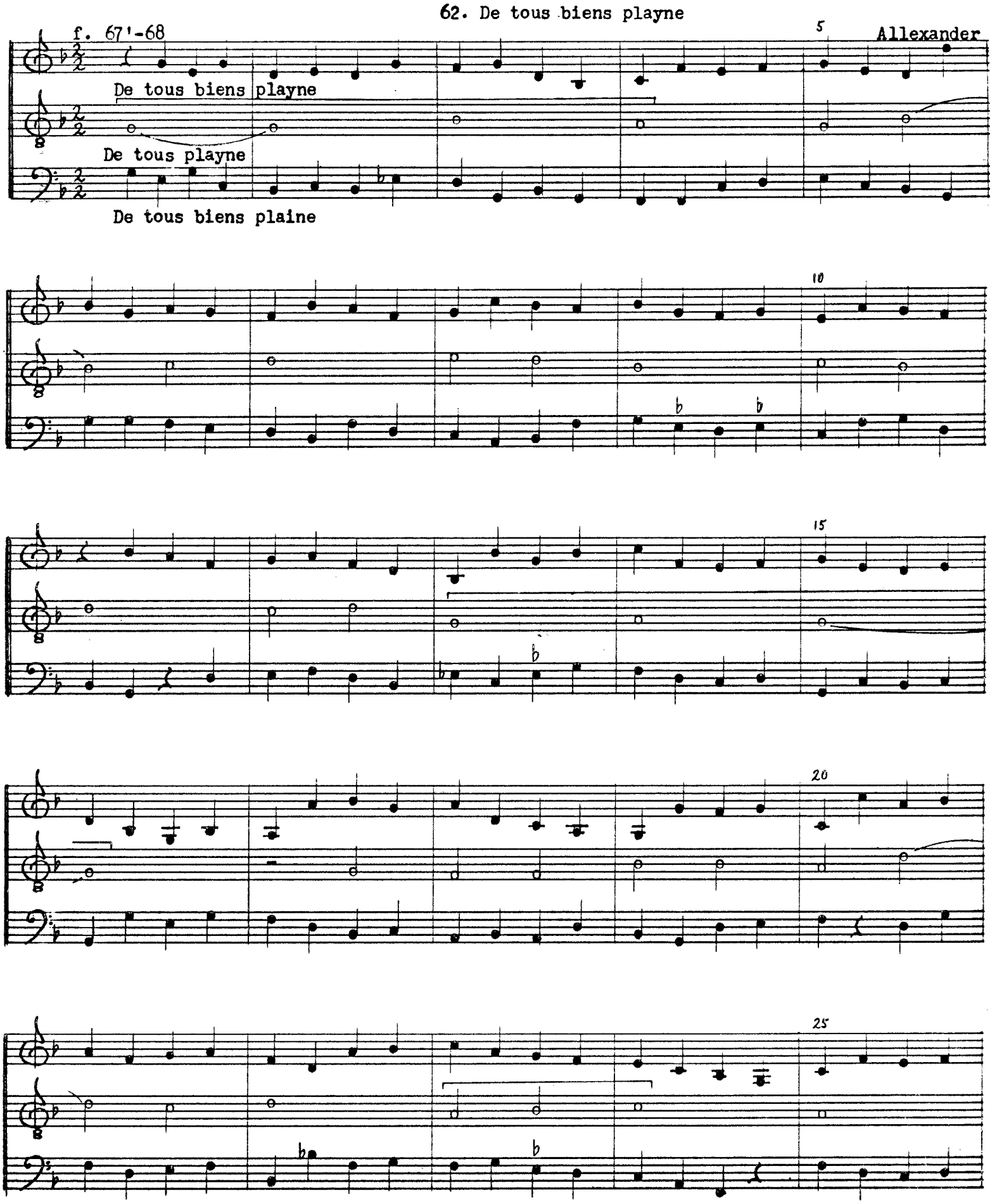
f. 67'-68

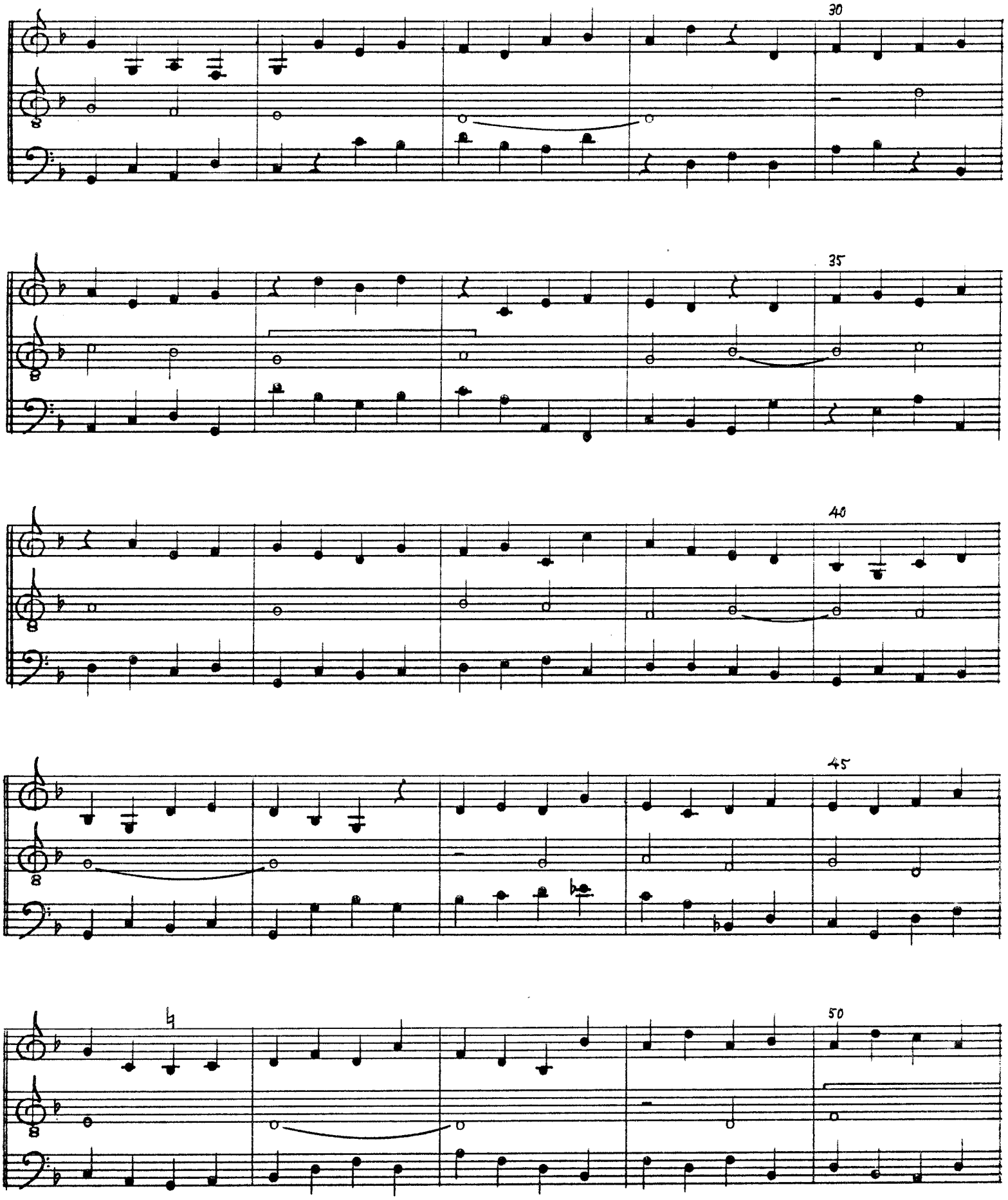
Allexander

De tous biens playne

De tous playne

De tous biens plaine

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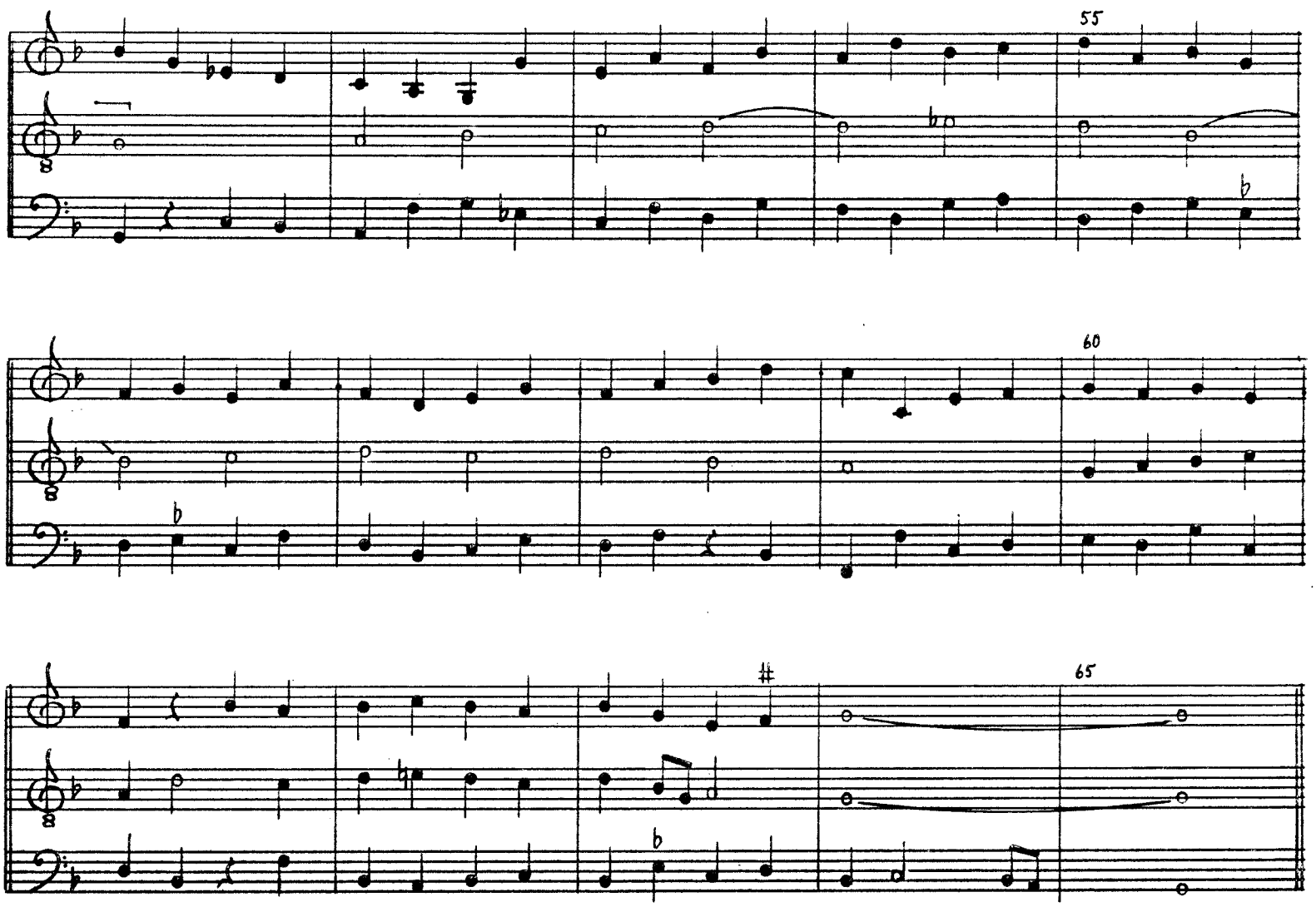
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63. Tout a par moy

f. 68'-70

Tout a par moy

Tout a par moy

Tout a par moy

Allexander

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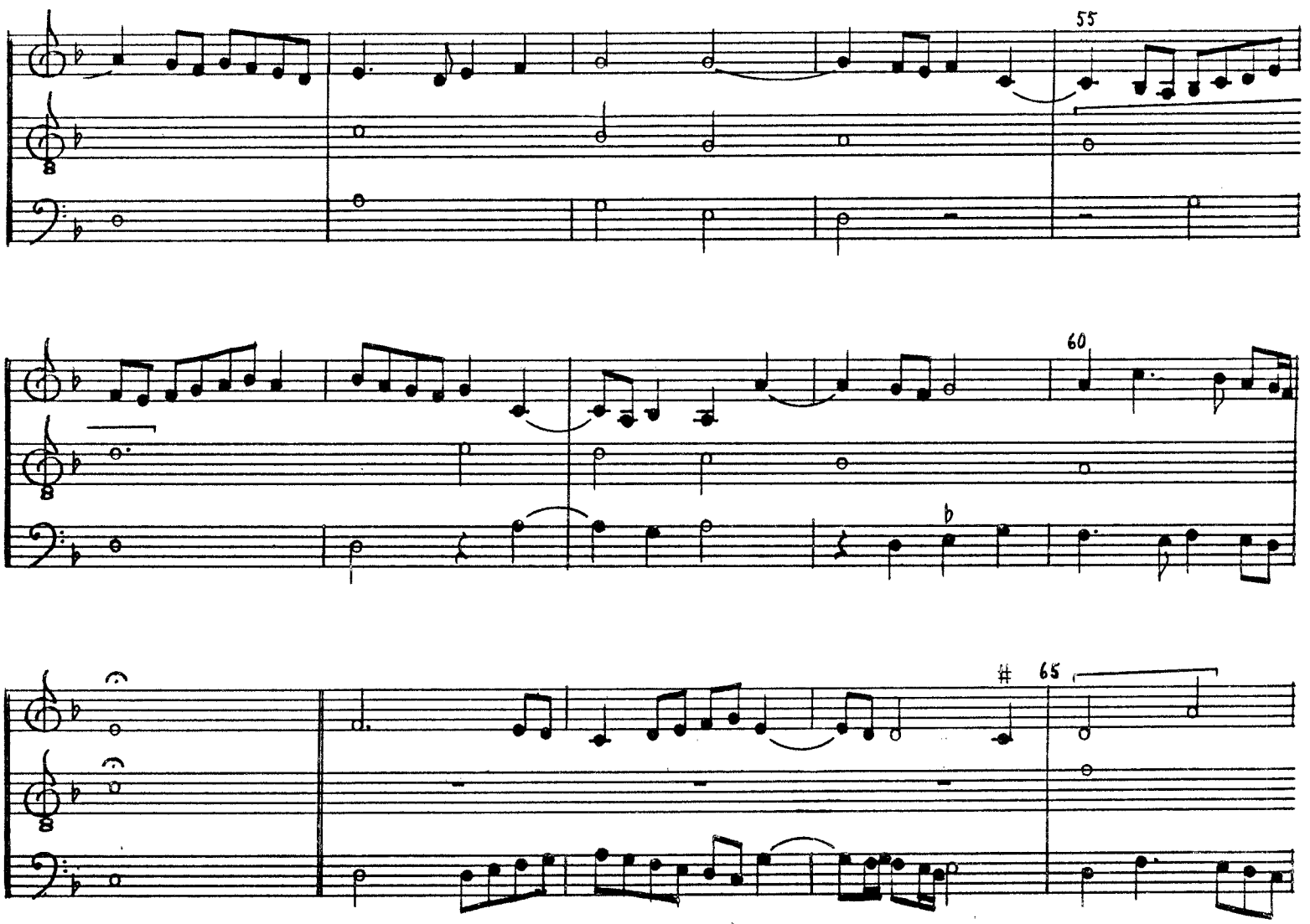
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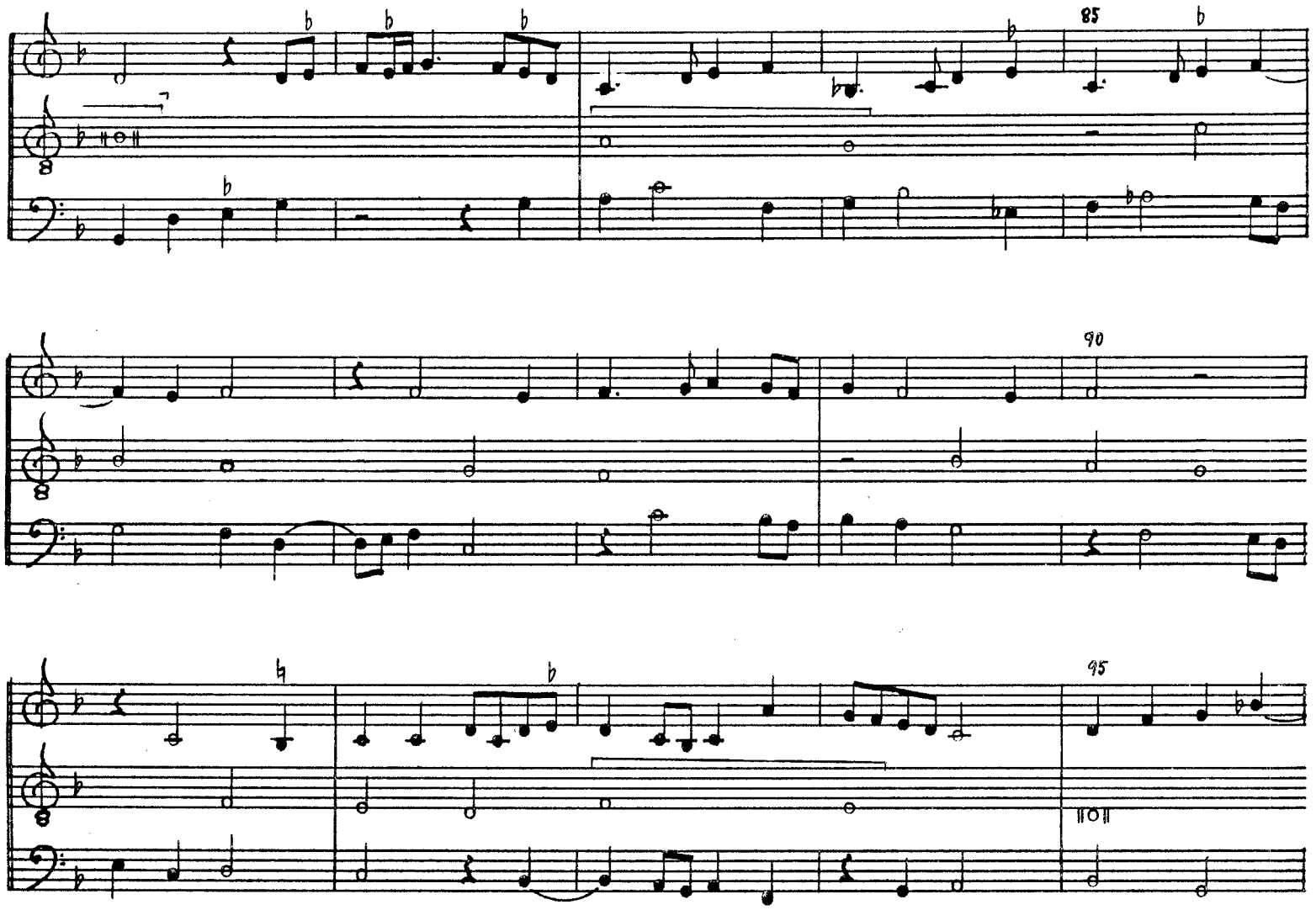
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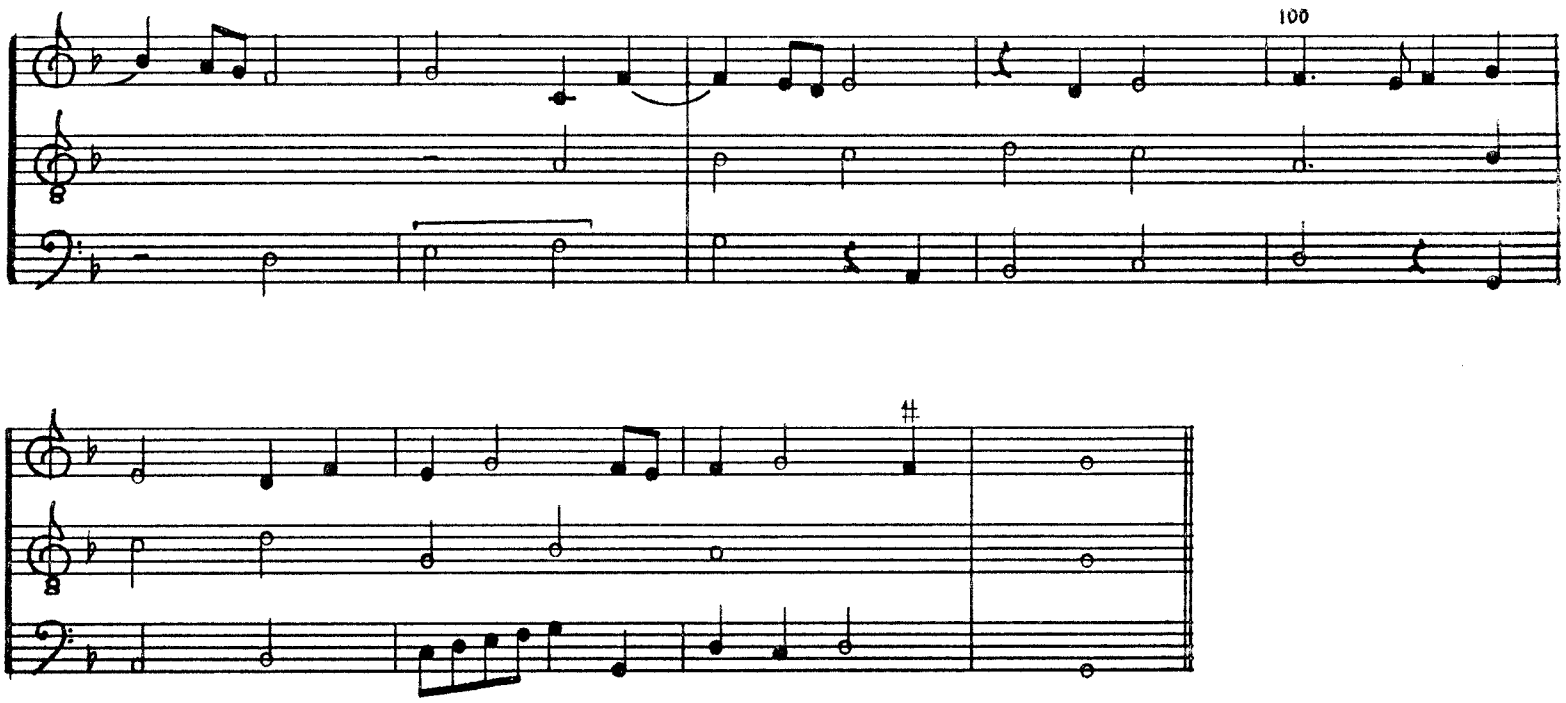
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64. D'ung aultre amer

f. 70'-71

D'ung aultre amer

D'ung aultre amer

D'ung aultre amer

5 Allex

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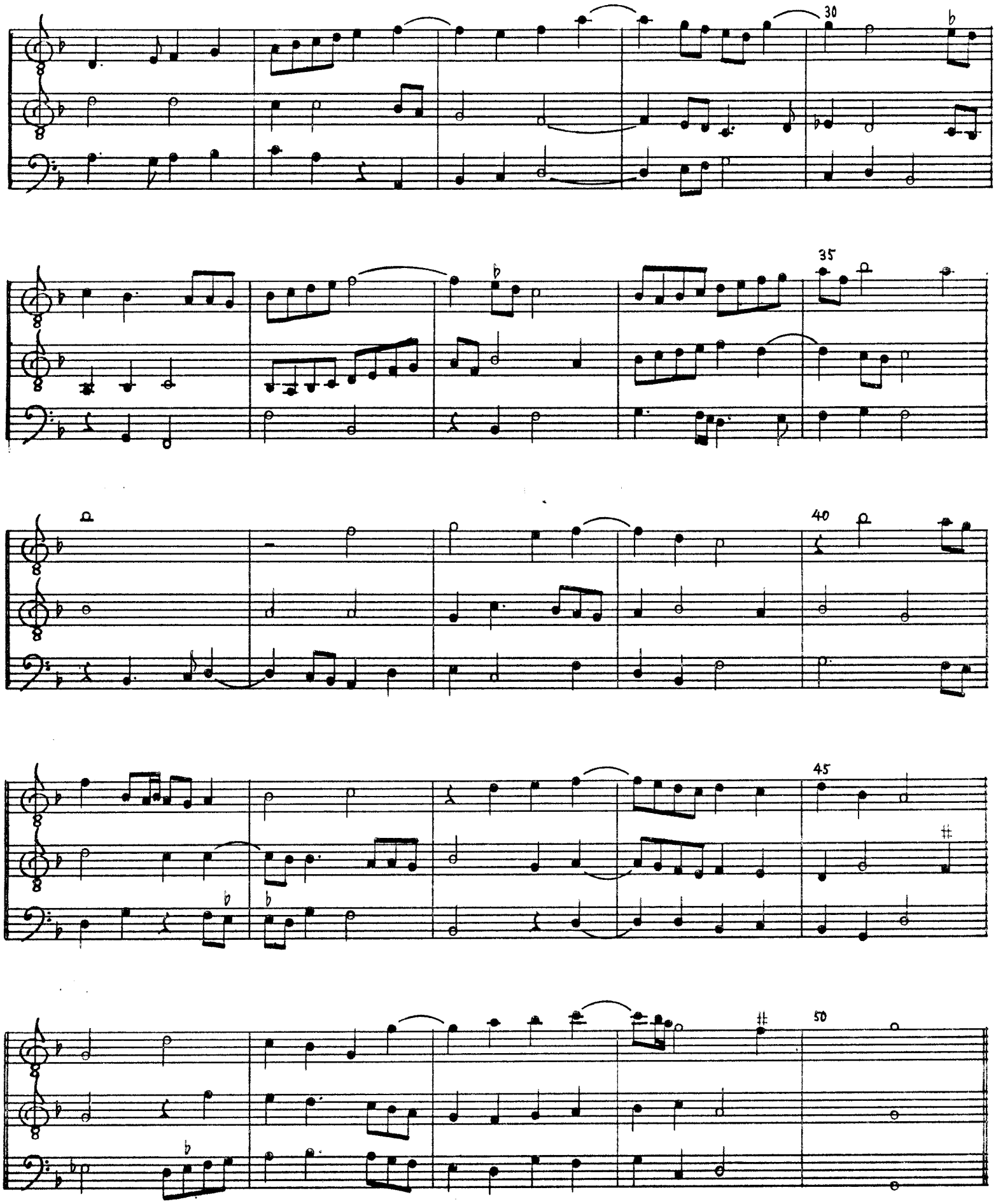
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65. Sonnés, muses, melodieusement

f. 71'-72

Allex

Sonnés, muses

Sonnés, muses

Son- nés, mu- ses, me-

lo- dieu- - - - - - - - - - - -

se- ment, Chan-

tés de voix et

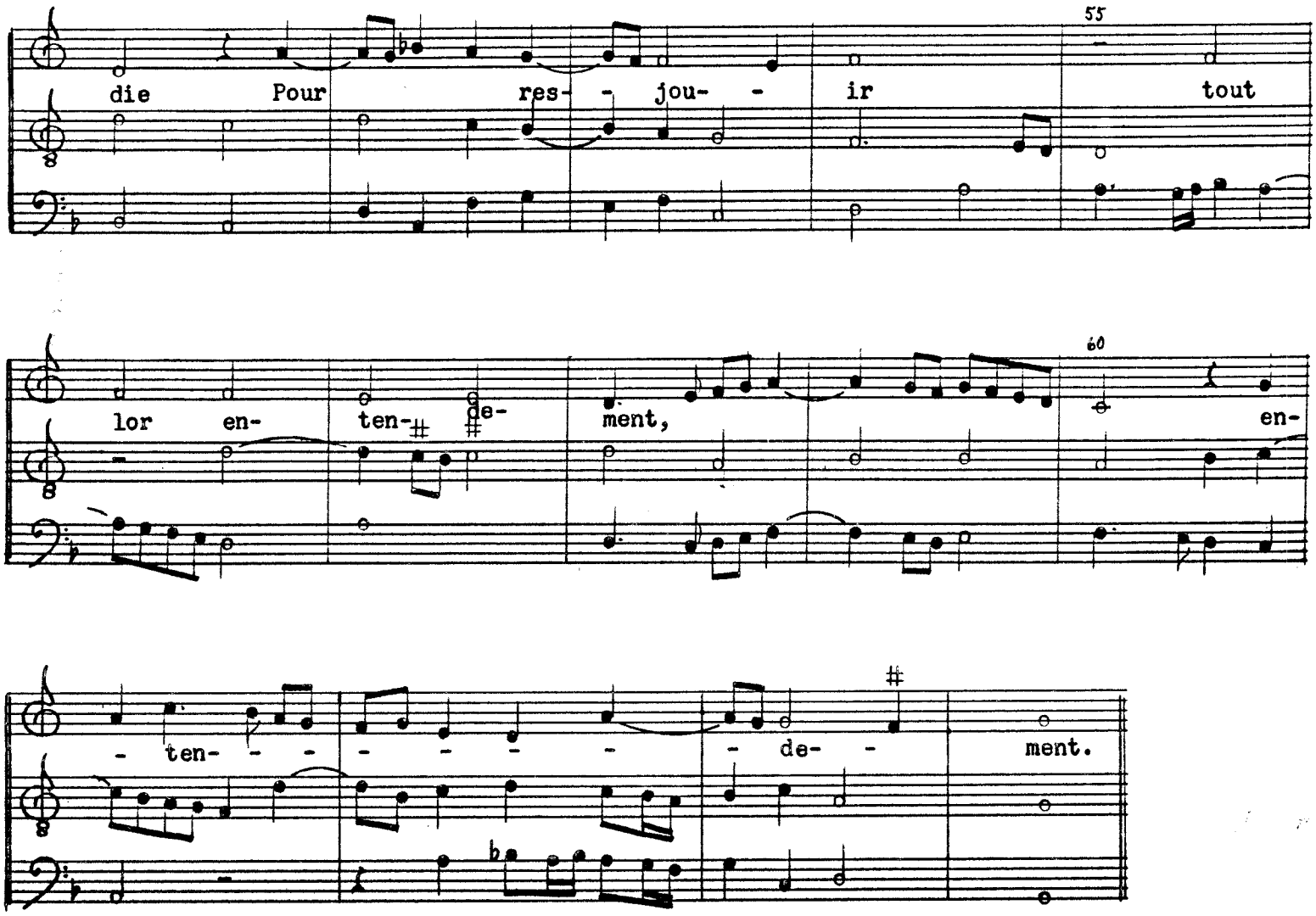
jou- és duls- te- ment

par doulx a- - - ceurs et joy- - -

eu- se ar- - - - mo- - - nie Et

que ung chas- cun a ce fai- re

ès- tu- - -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die Pour res- - jou- - ir tout
lor en- ten- de- ment, en-
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- ten- - - - - - de- - ment.

66.

f. 72'-73

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Allexander

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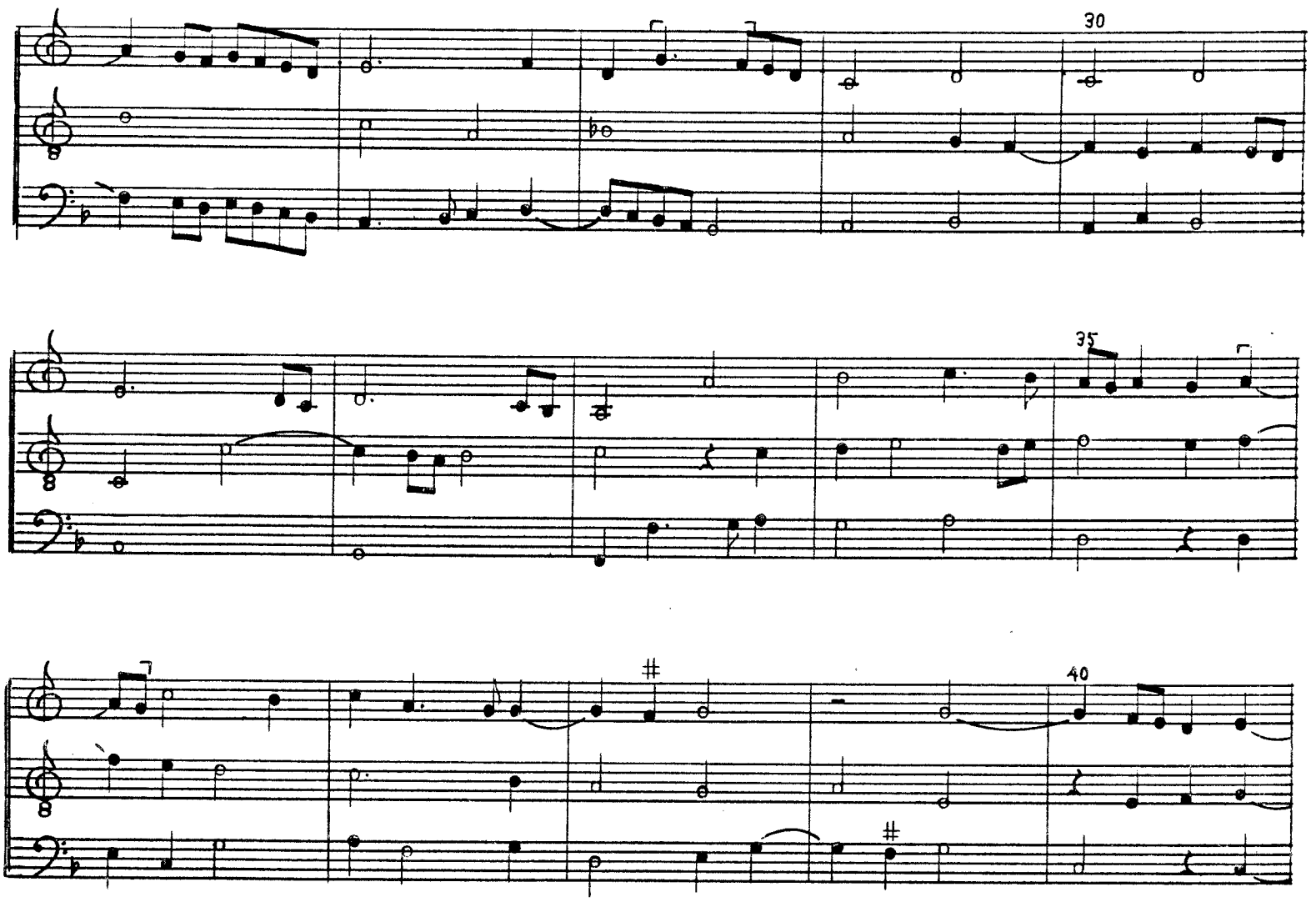
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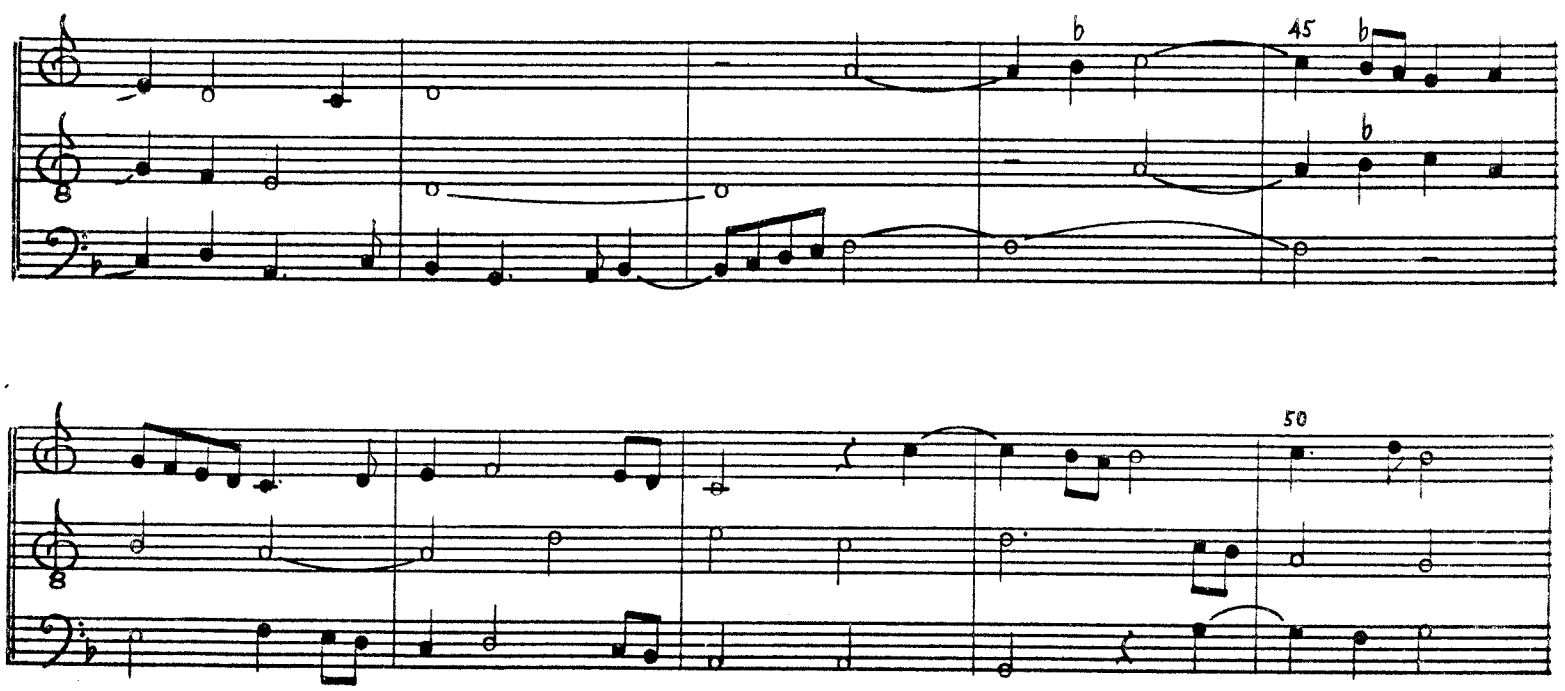
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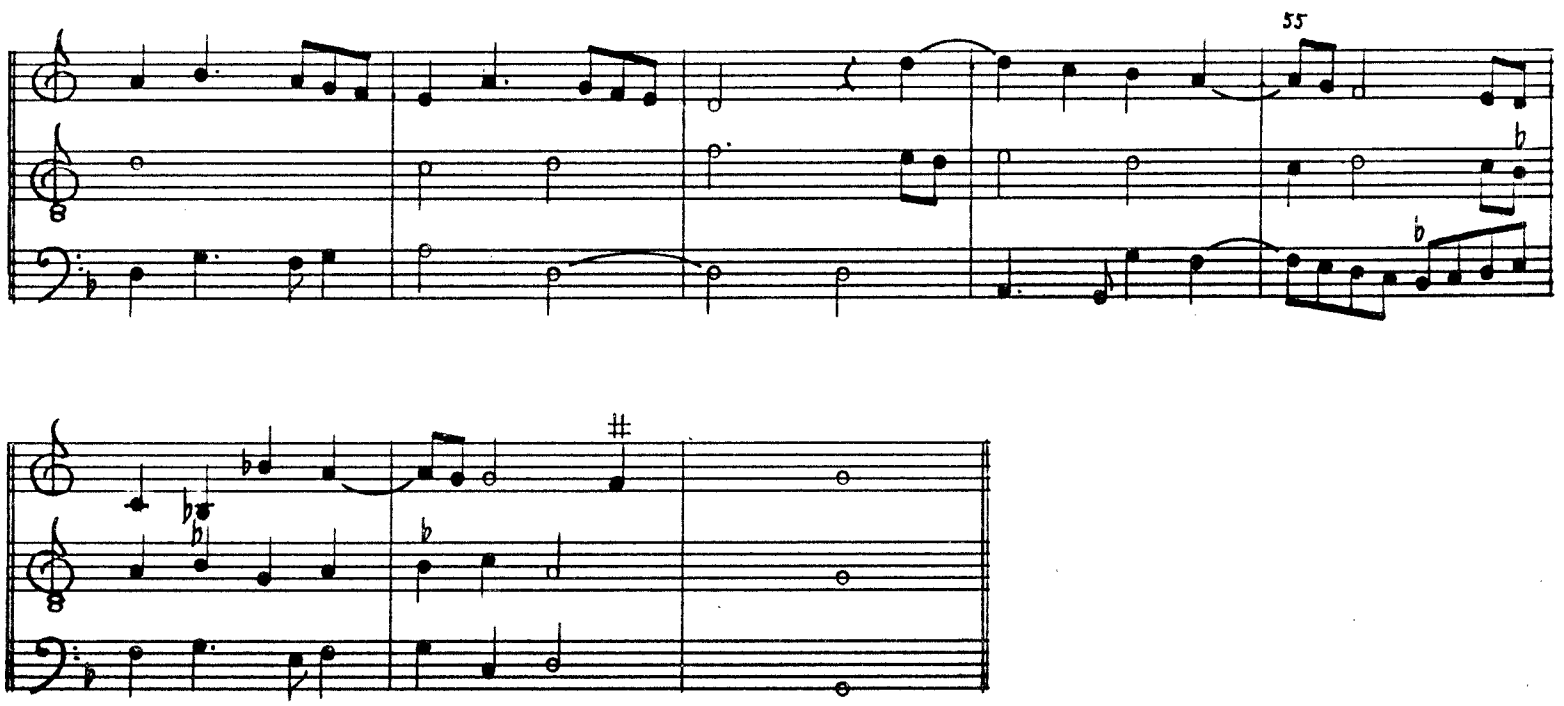
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67. Ublier veuil tristisse

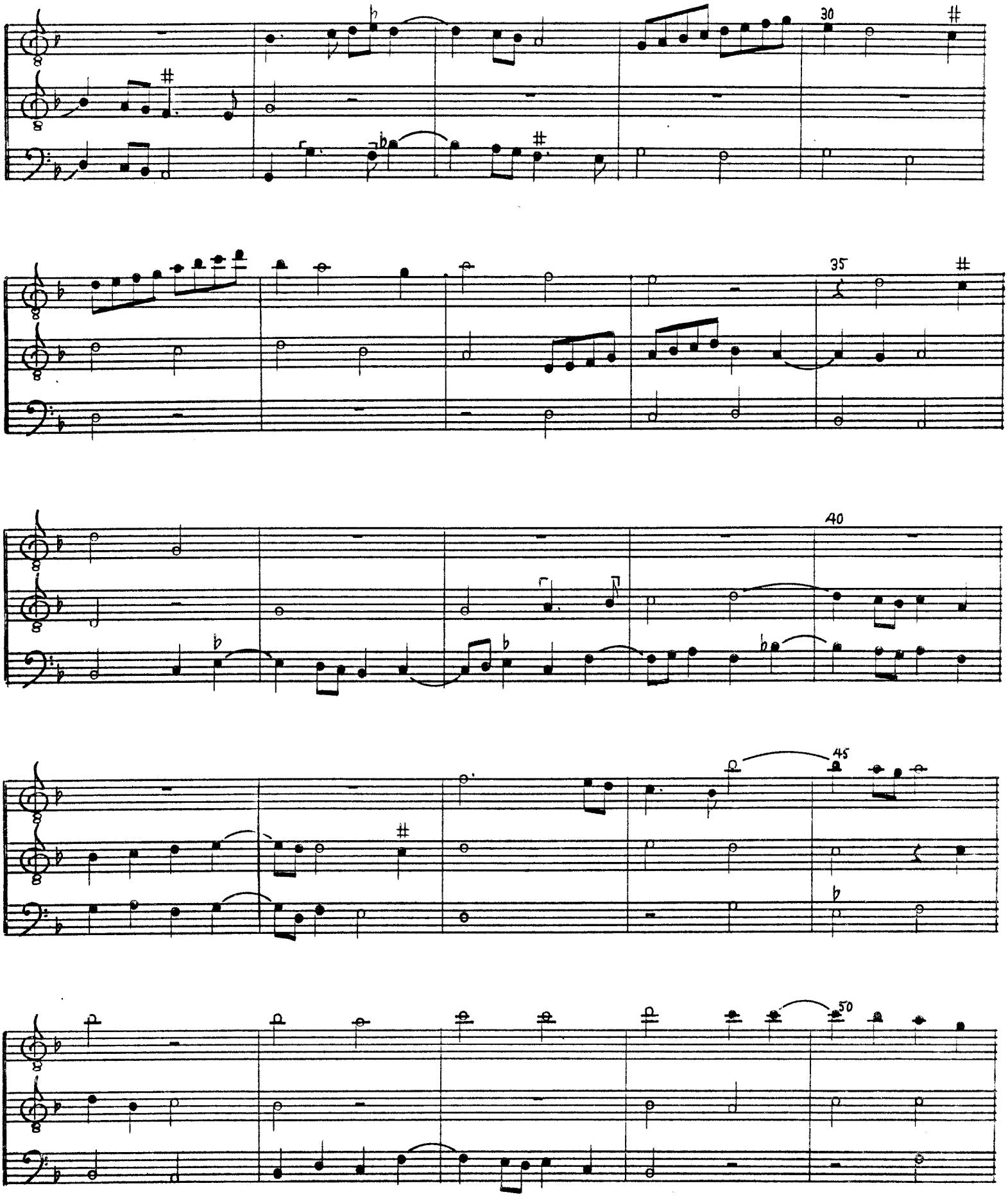
f. 73'-74

Allexander

Ublier veuil

Ublier veuil

Ublier veuil tristisse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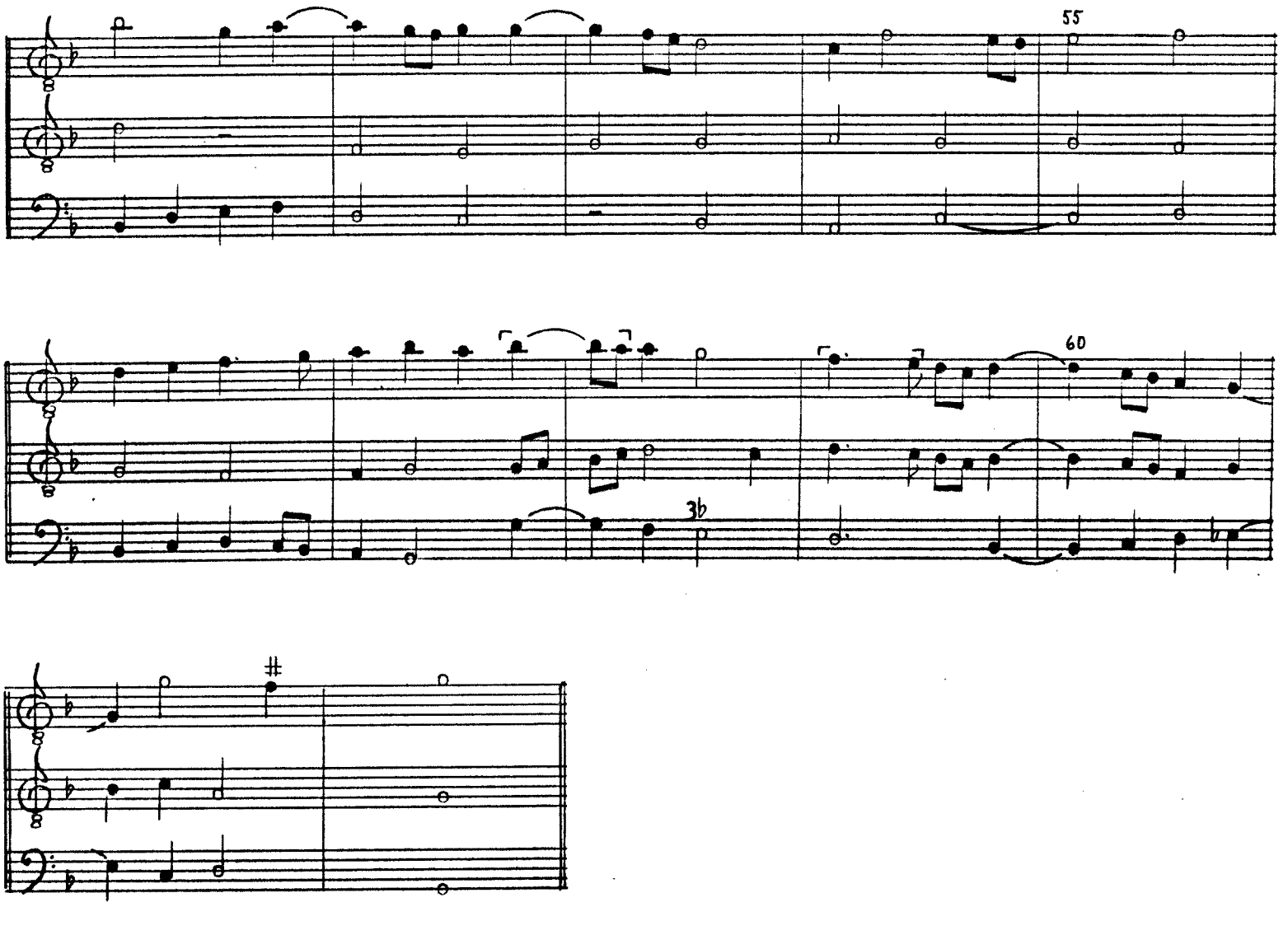
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68. Comme femme

f. 74'-76

Comme femme

Comme femme

Comme femme

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Allexander

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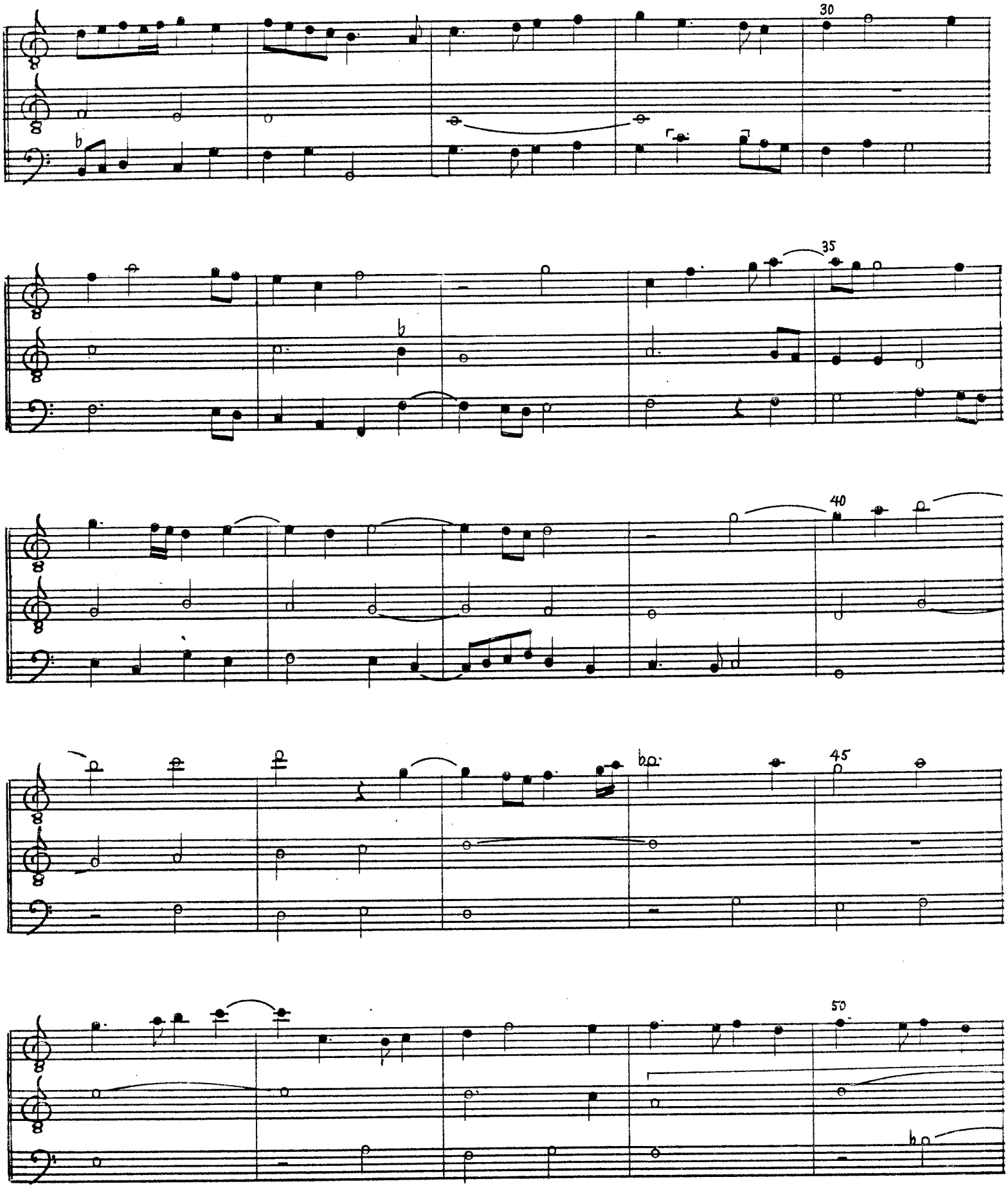
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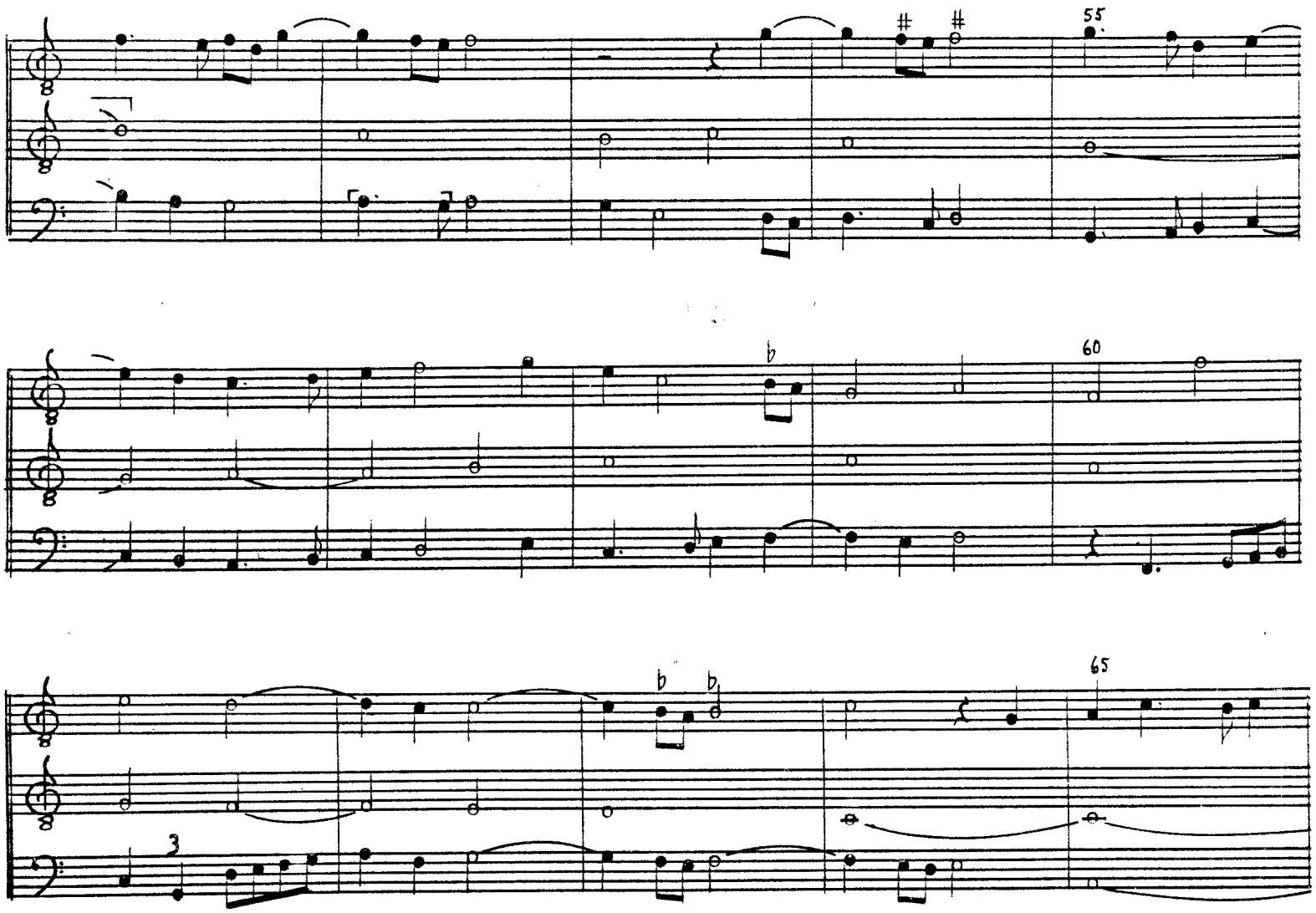
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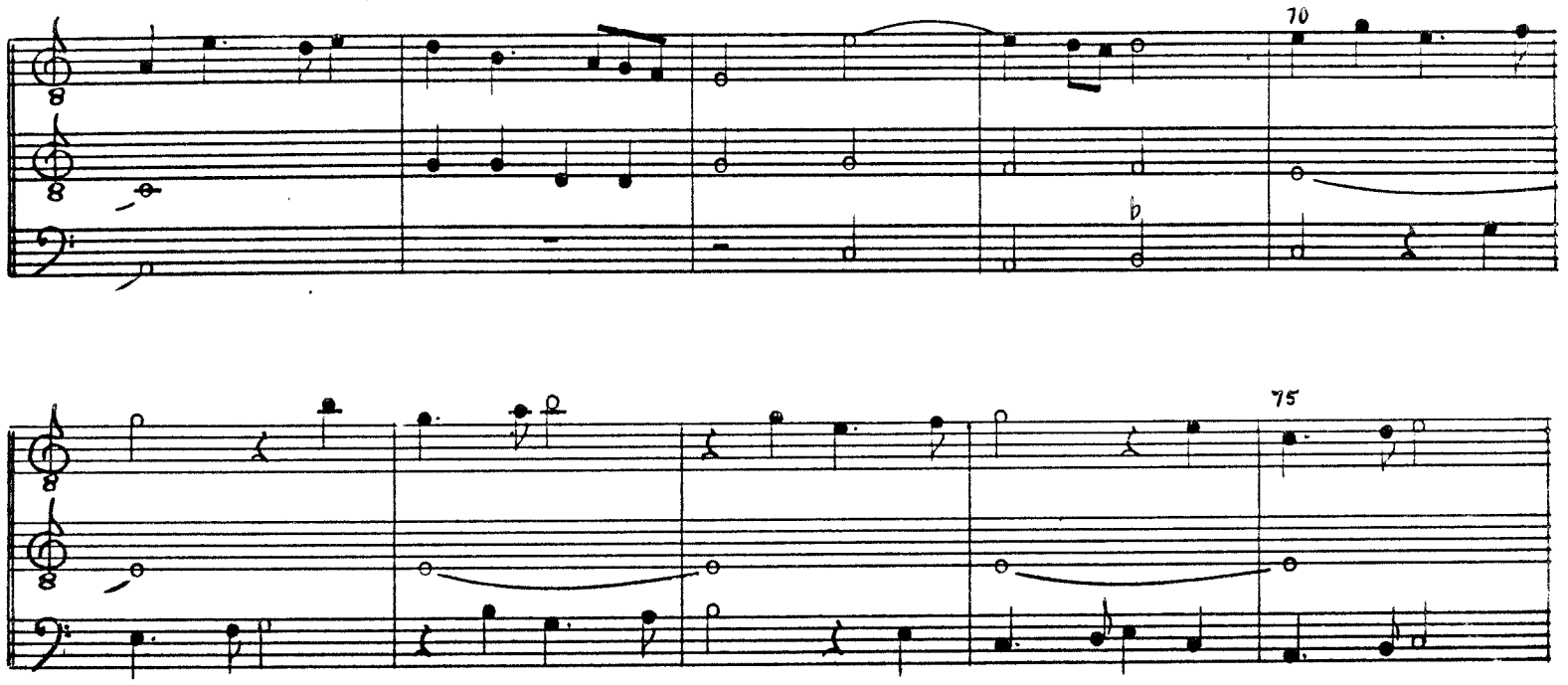
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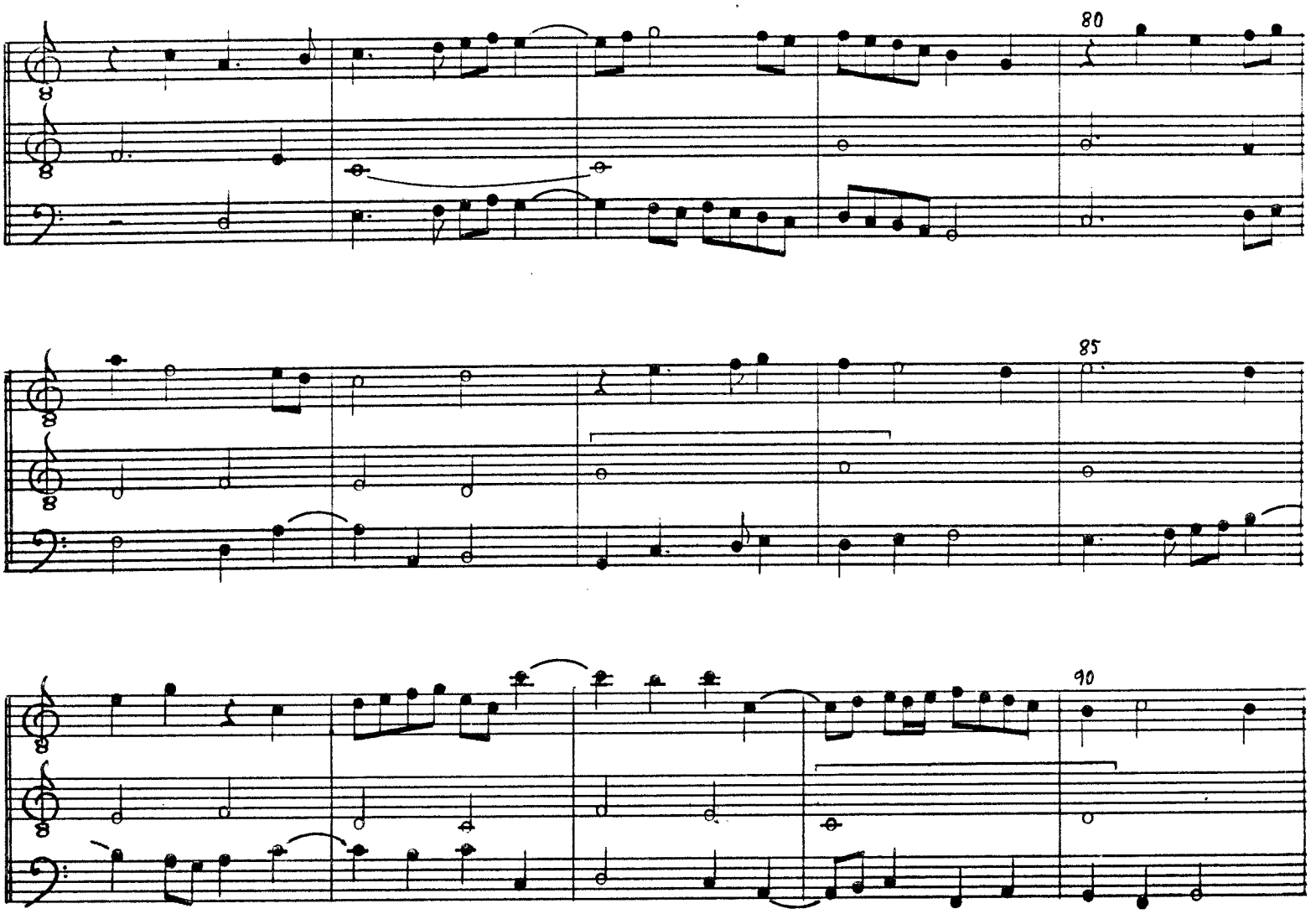
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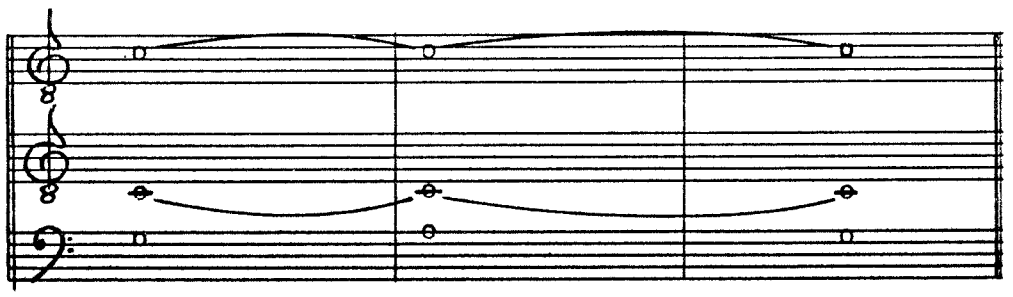


69. Se congé prens

f. 76'-78

Allexander

Se con- gé prens (de mes bel-

Se congé prens

- les a- - - mours,

Vrays a- - - mou- reux, ne m'en voul- lés

blas- mer; Car j'ay souf- fert

de plus gré- ves dou- lours

Que ne font ceulx qui na- - gent

en la mer. Car ay- mer m'est

tous les jours tant a- - - - - mer

Qu'a- voir ne puis d'el- - - le ung

tout seul re- - - gard Fors

en fier- té pour mon cueur en- ta-

mer; Sy prens con- - - -

- - - - gé a- - - - # vant qu'il soit

plus # tard, sy prens con-

gé a- vant qu'il soit plus tard, a-

- - vant qu'il soit plus tard, a- - - vant qu'il

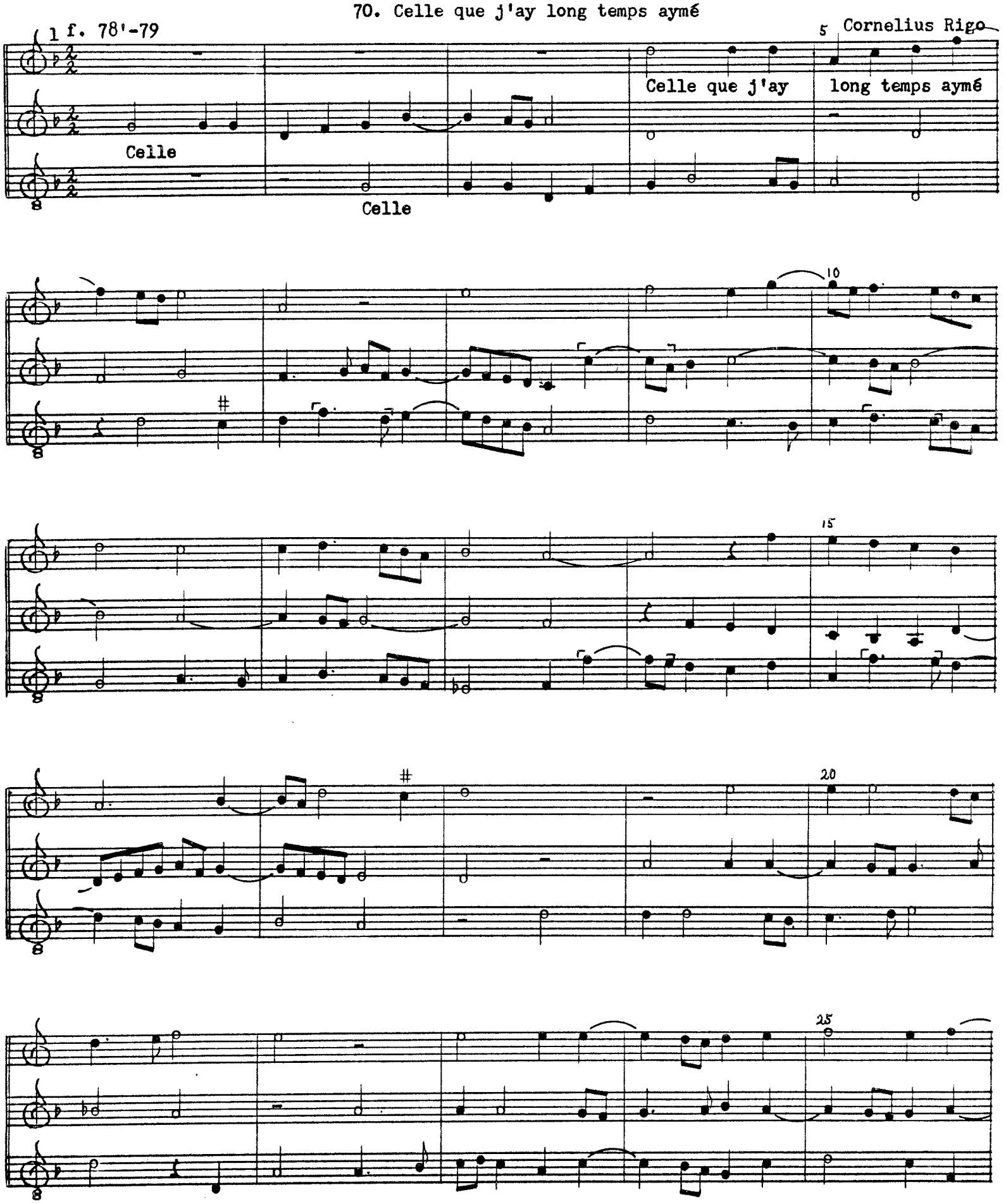
. soit plus tard).

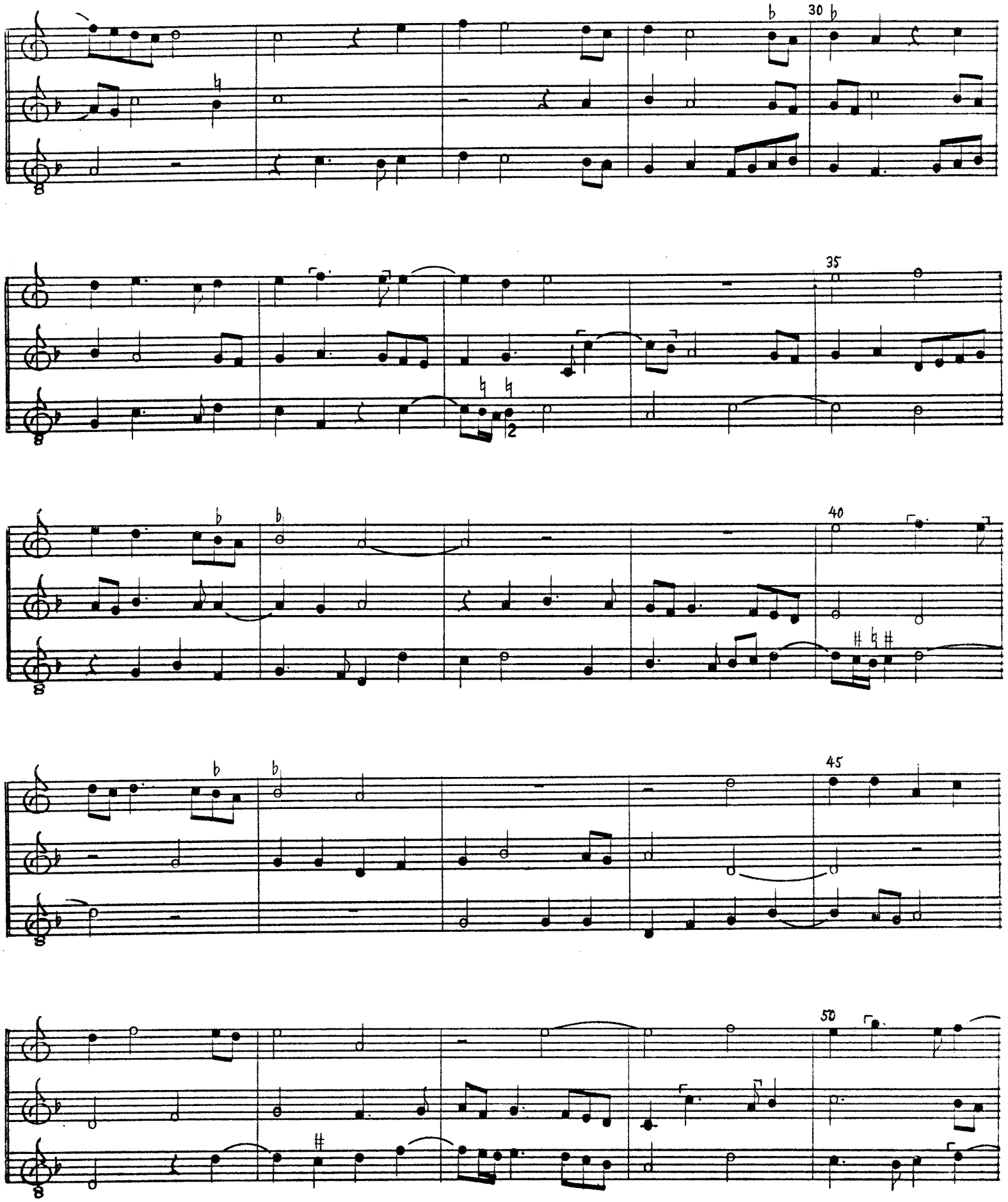
J'apperçoy bien clerement tous les jours
Que mes amours commancent a finer;
Joué el m'a des plus estranges tours
Que jamès homme saroit ymaginer;
Pourtant ma part en vieulx habandonner,
Car n'ay trouvé loyaulté de regard:
Je ne dy pas pour luy blasme donner;
Sy prens congié avant qu'il soit plus tart.

Pour moy soulloit faire plainctes et plours
Telz qu'il sembloit qu'elle se deust pasmer,
Tant avoit paour, ce me disoit tousjours,
Que aultre dame je ne voulsisse aymer.
Mais de rigueur elle se vieult armer,
Et paint reffuz dedans son estandart.
De sa prison vueil mon cueur deffermer;
Sy prands congié avant qu'il soit plus tard.

La mercy Dieu j'ai desja fait mon cours,
Et les nouveaulx commancent a regner;
Je n'y ay plus reconfort ne recours:
Laisser convient les aultres gouverner;
Mais je sçay bien qu'avant leur retourner
Ilz en auront tout autant pour leur part
Comme j'ay eu, et n'en vieulx mot sonner;
Sy prens congié avant qu'il soit plus tard.[2]

70. Celle que j'ay long temps aymé

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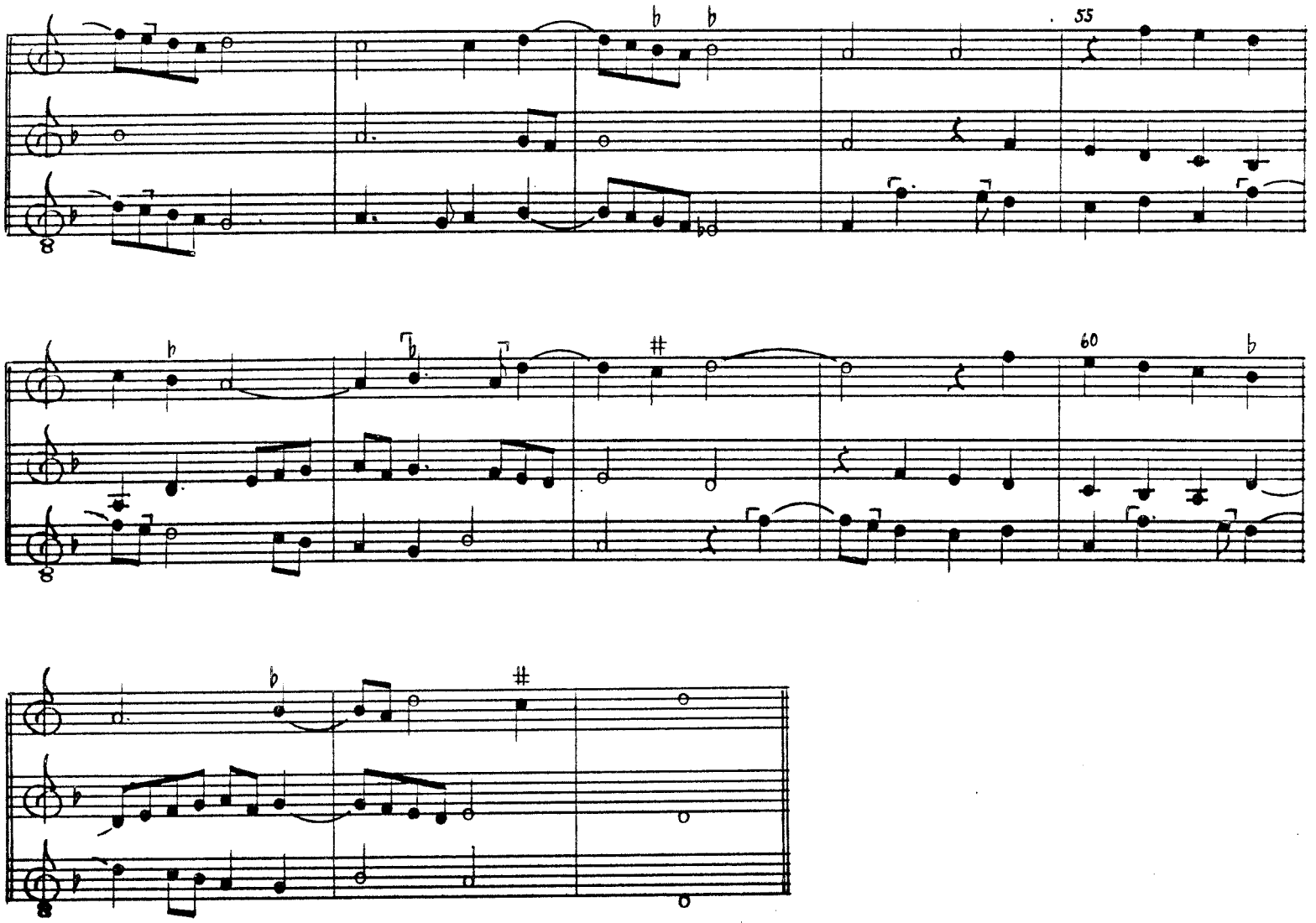
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71. Sans regretz veul

f. 79'-80

Sans regretz veul entretenir Jaspar

Sans re- - - - gretz

Sans regretz

veul en- - tre- - - - te- - nir mon

ceur Qui long temps

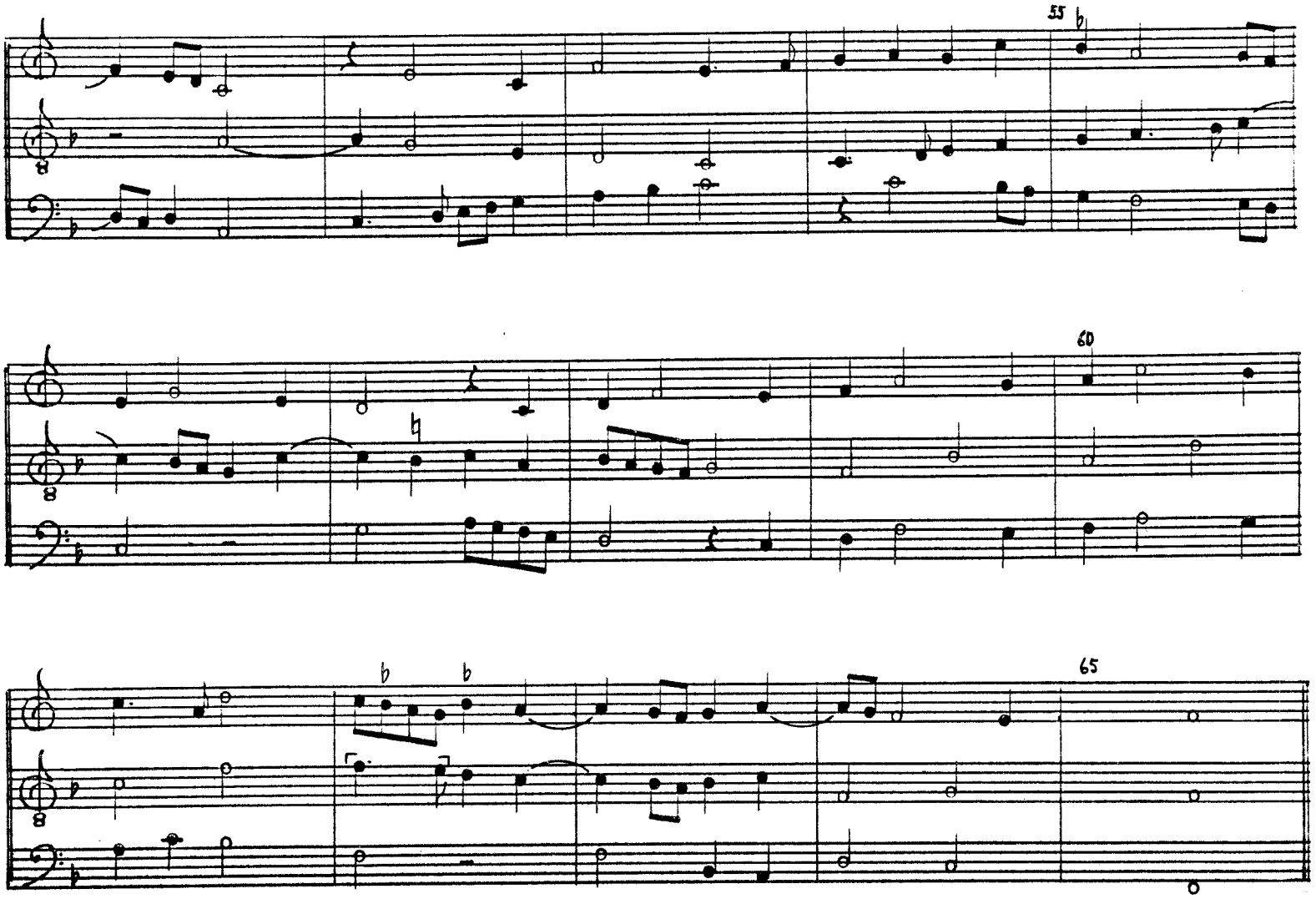
a souf- - fert deuil et lan- -

gueur Re- me- dy n'ay qu'a

ma da- me Na- tu- - - - - - - -

re Qui nous

30 35 40 45 50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72. A la mort an prioit—Monstra te esse matrem

f. 80'-81 Josquin

A la mort an pri- oit et a

A la mort an prioit

l'eu- - - - - - - - - - - re Je te

Mon- stra te

re- qui- es ceur tut- rit, (je te re-

es- se

qui- - es ceur tut- - - - - - - - - -

mat- - - - - - - - - - - -

rit) Da- - - - - me de reulx reus

rem,

mon de- vant totz si- lez, (de- vant

(mon-

totz si- lez) Et me se

stra te

que ri- - - re, (et

es- se

me se que ri- - re, et me se

mat- - - - - - - - - - - - rem).

que ri- - - re).

73. Da pacem, Domine

f. 81'-82 Gislingh

Da pa- cem, Do- - - - Do-

mi- ne, da pa- - - cem, (Do- - - mi-

mi- - ne,(da pa- - - - - - - - - cem, Do- mi- - -

mi- ne, (Do- mi-

ne, Do- - - - mi- ne, da

ne, da pa- - - - cem, Do- - - - - - - - mi-

ne, da pa- - cem, Do-

pa- - - - cem, Do- - - mi- - - - -

- - - - - - - - - ne, Do- - - - - - - -

mi- - ne,) in di- e-

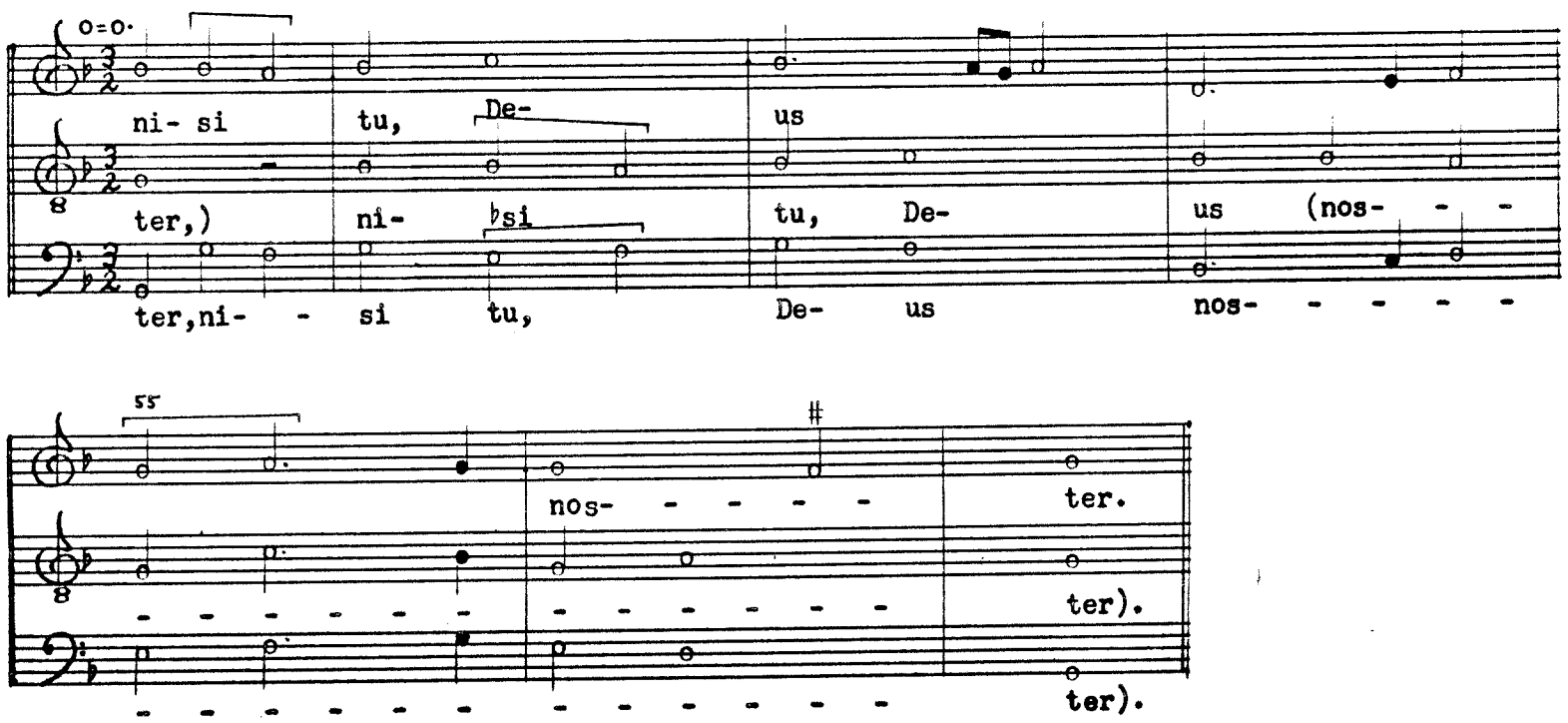
- - - ne,) in di- e-

mi- - - - ne, in di- e- bus

bus nos- - - - - tris,
bus nos- tris, qui- a non
nos- - - - - - - - tris, qui- a non

est a- - li- - - us, qui- a non est a-
est,) qui- a non est (a- - - - - - - li- - - -

- - - - li- - - - - - - -


ni- si tu, De- us
ter,) ni- si tu, De- us (nos- - -
ter,ni- - si tu, De- us nos- - - - -
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nos- - - - - ter.
- - - - - - - - - - - - ter).
- - - - - - - - - - - - - - ter).

74. Wetghy wat mynder jonghen herten deert

f. 82'-83

Wet- ghy wat myn- - - - der jon-

Ghisling

Wetghy wat mynder jonghen herten dert

- ghen her- ten deert (wat myn- der jon- ghen

Wetghy wat mynder jonghen herten dert

her- ten deert, wet- - - ghy

wat myn- der jon- - - - ghen her- - - ten

deert, Des ic ghe-bee-ren niet en can? Myn

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lief heeft een an- der veel lieu- - - - er

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dan my;

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Dae- rom zo tru- - - -

45

er ic nacht en- de dach. Haer

50

on- trou comt als een don- - - ders- - - lach,

haer# on- trou comt als een don- - - ders- -

lach Al in myn her- te ghev- - - lo-

gen, al in myn her- - te ghev- - - lo- - -

gen, al in myn her- - # - te ghev- - - - - -

- - - - - lo- - gen).

75. Rendés le moy, mon ceur

f. 83!-84

Ghiselingh

Ren- - - dés le moy, mon ceur que

Rendés le moy, mon ceur

Rendés le moy

vous re- - te- - - nez, (que vous re-

te- - - nez) En prin- son- ne plus

ne de- te- - - - - - - nés lais-

sés Moy j'ay ne me vous ap- - - par-

- - - - tient Puis que le

vos- tre aul- tre a- mye en- tre- tient

Im-pos- si- ble que deulx en- - - -

- tre- te- nés.

76. Le couer le syeult

f. 84'-85

Le couer le syeult

Le couer le syeult et mon oeill la re-gre- - te, (le couer le syeult et mon oeill la re- - - gre- te)

Verbonnet

Mon corps la plaint, mon es- pe- - rit la guet- - te

Celle qui

est des par- fait- - - - tes la fli-

gant, (cel- - - - le qui est des par- fait- tes

la fli- gant (Dont) a ja-

mais j'ay or- - - - - don- né ung

pleur Per- pe- tu- el, (per- pe- tu- el, per-

pe- tu- el) en pen- sé se met- - te.

Tous en font deul & chascun la souhaitte.
Plusieurs en ont dure complaincte faicte
Car elle avait gaigné de maint seigneur
Le cueur

Fortune là de nos venes fortraicte
Non sans regret pour sa beaulté parfaicte,
Mais de deux biens fault prendre le meilleur,
Si ne fera en oubly sa valleur,
En quelque part qu'elle aille ou qu'on la melte.
Le cueur la suyt[2]

77. A vous, ma dame

f. 85'-86

Verbonnet

A vous, ma dame

A vous, ma da- me 1(au

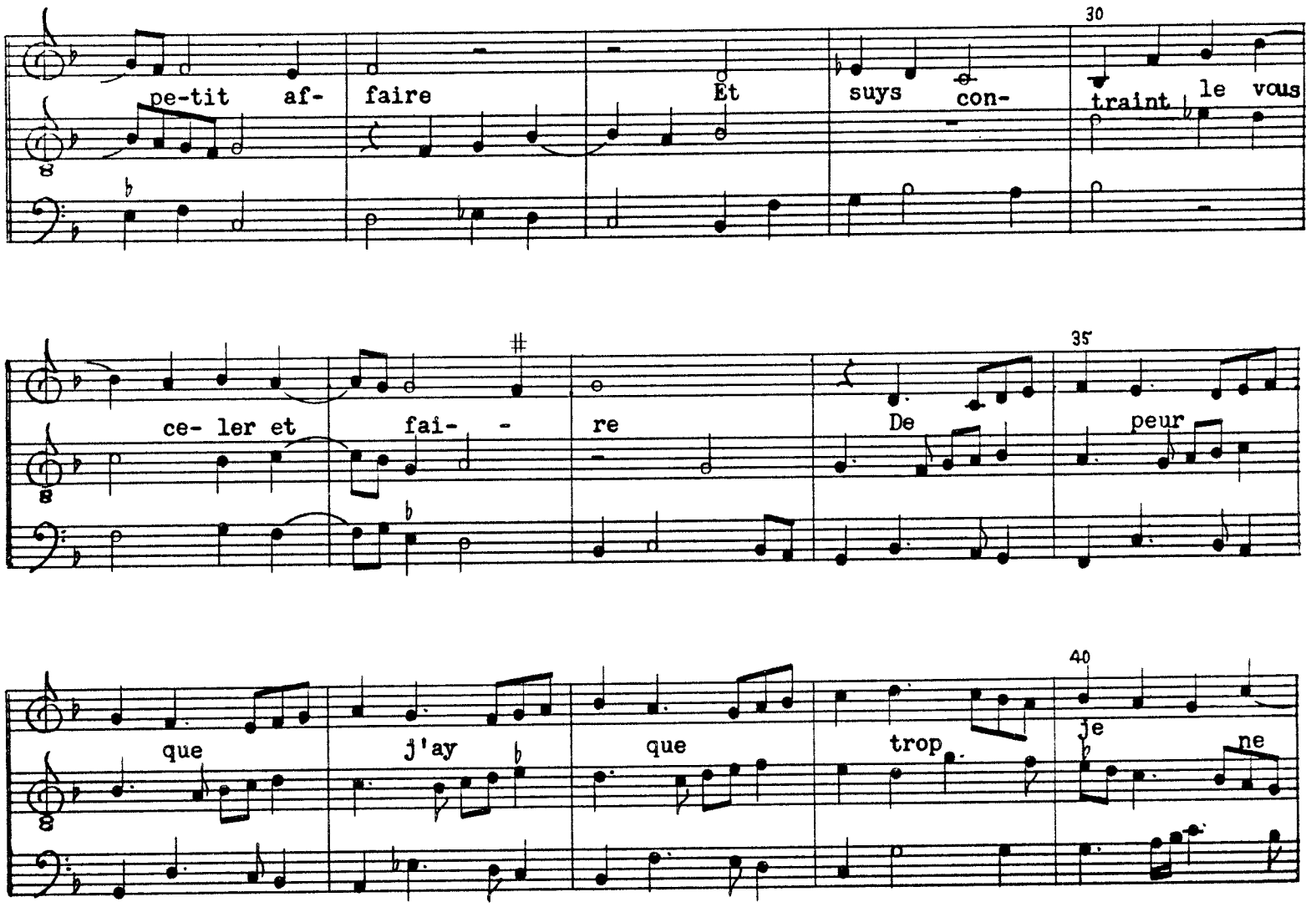
A vous, ma dame

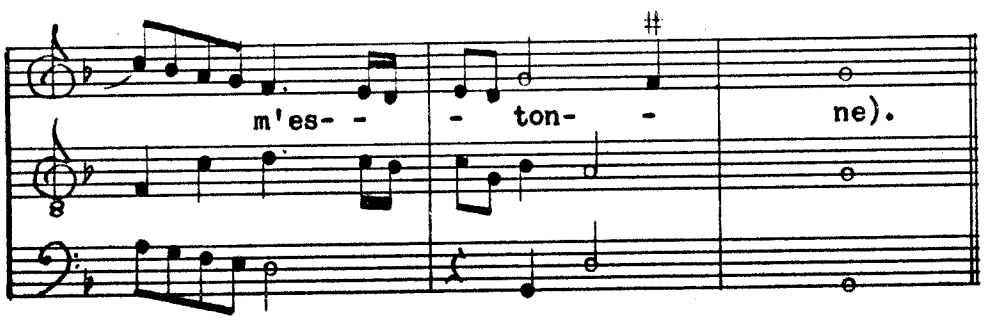
mon- - de, mon- de pa- - ra- -

- gon- - ne Vai- sue- ment plus

qu'aul- - - tre bel- - le et bon- - - ne

Vous o- se par- - - ler du moy- - - - en





Bien craindre doy vostre digne personne
Royne du sonneur portant double couronne
Et en toulx lieux obeir et complaire
A vous madame

Tout mon vouloir entierement sadonne
A vous seruir de raison le m'ordonne
Garde n'auez que je face au contraire
Une doublez point pour seruice vous faire
En corps et biens toult entier je me donne.
A vous ma dame[2]

78. Je suis si tresforte

f. 86'-87

Je suis si tresfourte

Je suis si tresforte

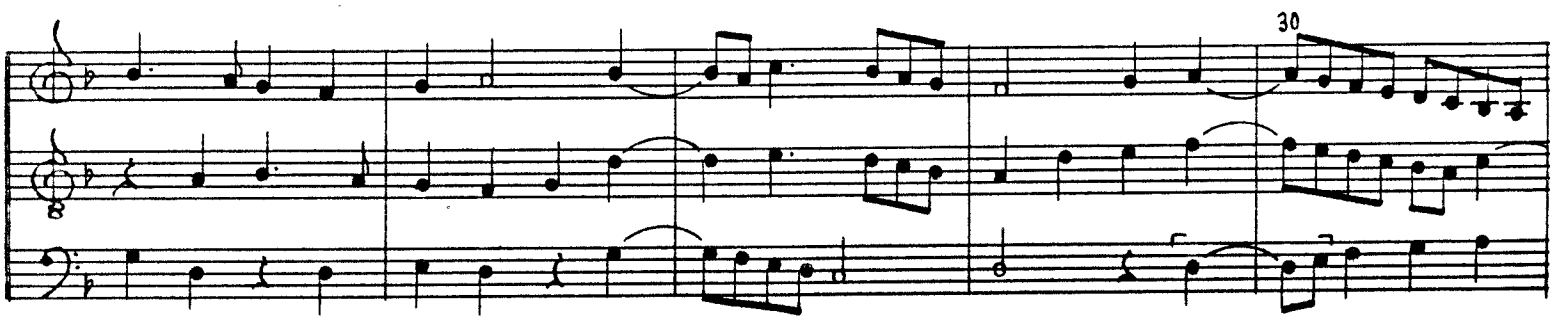
Je suis si tresfourte

Verbonnet

A mon amy

A mon amy

A mon amy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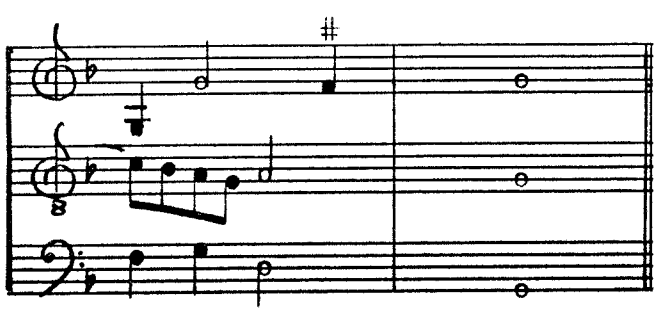


79. Tous nobles ceurs

f. 87'-88

Tous nobles ceurs

Tous nobles ceurs

Tous no- bles

Rue

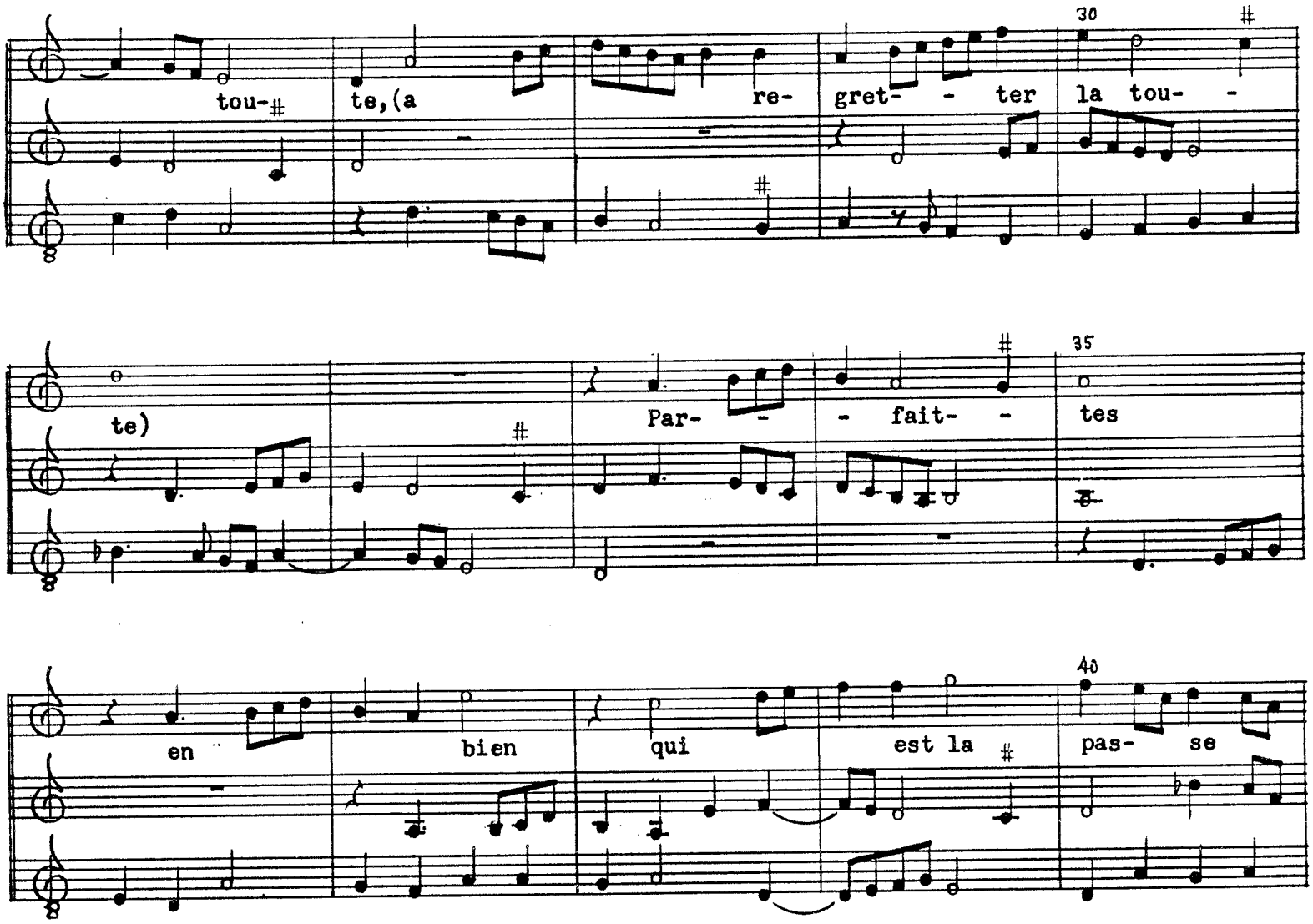
ceurs que mes re- gretz voys, (que mes re-

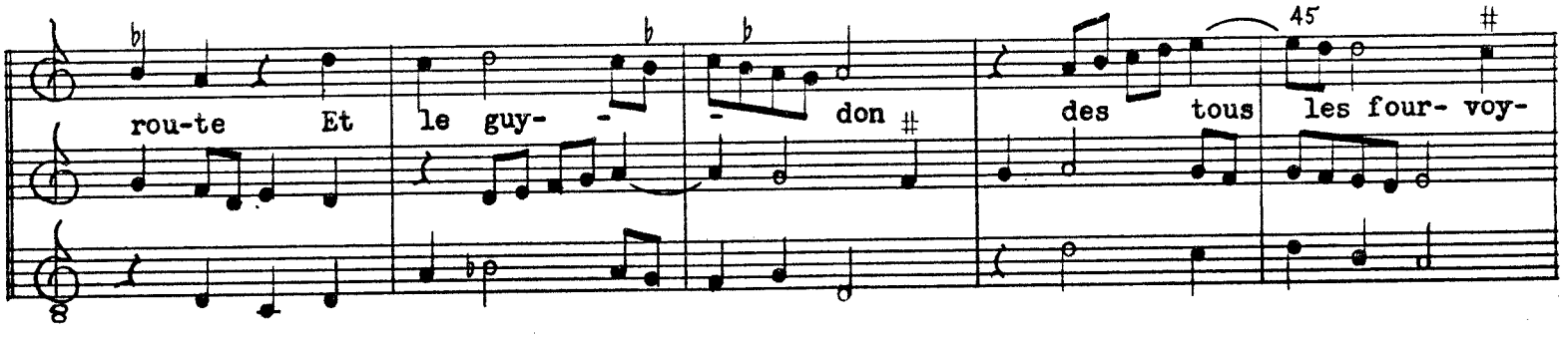
- - - gretz voys) A- - mas- - - - - see deuil et

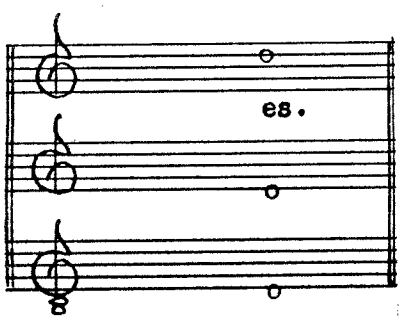
vous em pour-voy- - e

Pour

m'ai- - der l(a # re- - - - gret- - - ter) la







A ce besoing paresseux ne soyez,
Affin que tous en lermes convoyez
Celle qui a tousjours aymé sans doubte
Tous nobles cueurs

Elle s'en va par sentiers desvoyez
Et nous laisse les cueurs en pleurs noyez,
Sans plus avoir d'esperance une goute,
La paix nous a au moings laissé pour hoste
Dont bien dessert qu'a Dieu la lermoyez.
Tous nobles cueurs[2]

80. A vous, non aultre, servir

f. 88'-89

A vous, non aul- - - - - tre, ser-vir ha- ban-don-né, (ser-vir ha- ban-don-né, ha- - ban-don- né, ser- vir ha- ban-don- - né) Bien qua-tor-ze ans me suis 2(en tou- - te pla- ce, tou- te pla- ce) Et sy n'au peu ac- que- rir vos- - tre gra- - ce, (et sy

A vous, non aultre

Rue

A vous, non aultre servir habandonné

n'au peu ac-que- rir vos-tre gra- - - - - ce)

Dont a- - - - me- - - ro- veil- les je me tro-

ve es-ton- né, (je me tro- ve es- - - ton-

- - - - né).

81. Fortune d'estrange plummaige—Pauper sum ego

f. 89'-90

Josquin

Fortune d'estrange plummaige

Fortune d'estrange

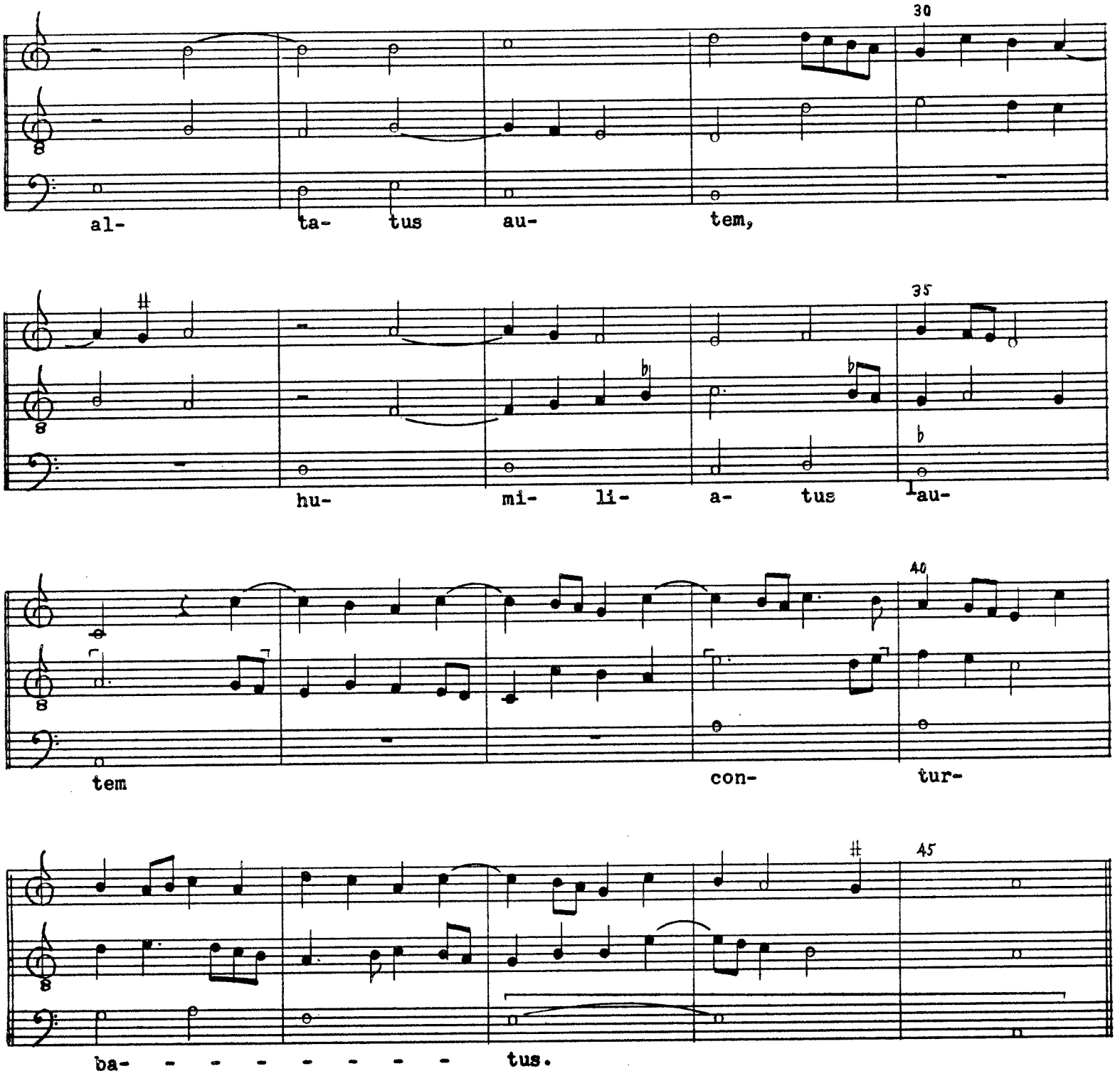
Pau- per

sum e- go

et in la- bo- ri- bus

a ju- ven- tu- te

me- a; ex-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al- ta- tus au- tem,
35
hu- mi- li- a- tus au-
40
tem con- tur-
45
ba- - - - - - - - - tus.

82. O florens rosa

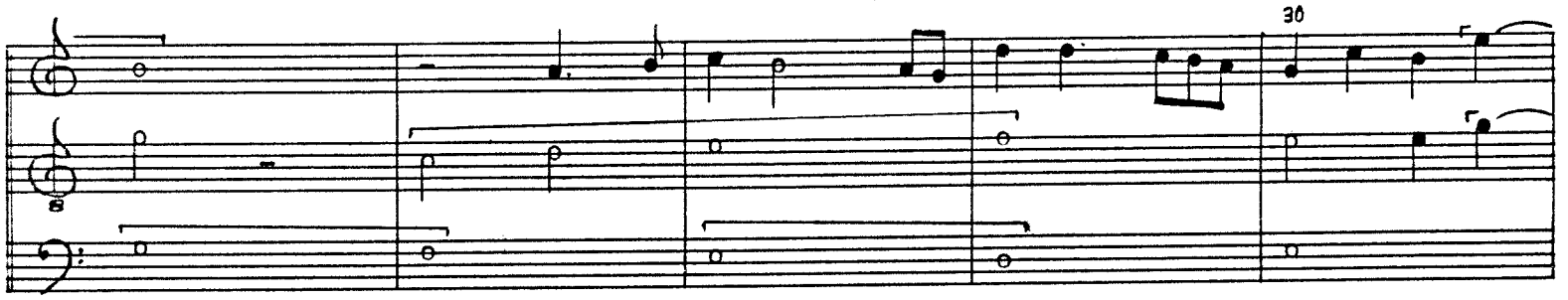
f. 90'-92

Anon. 1

O florens rosa

O florens rosa

O florens rosa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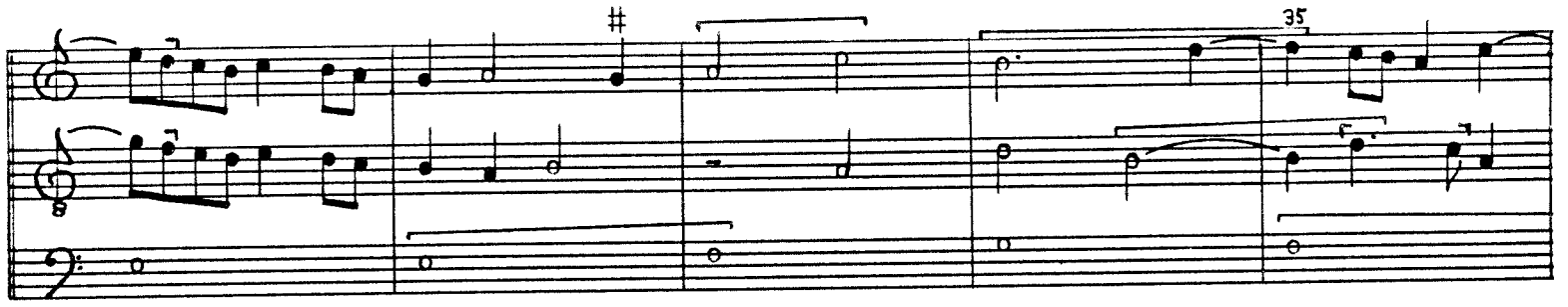
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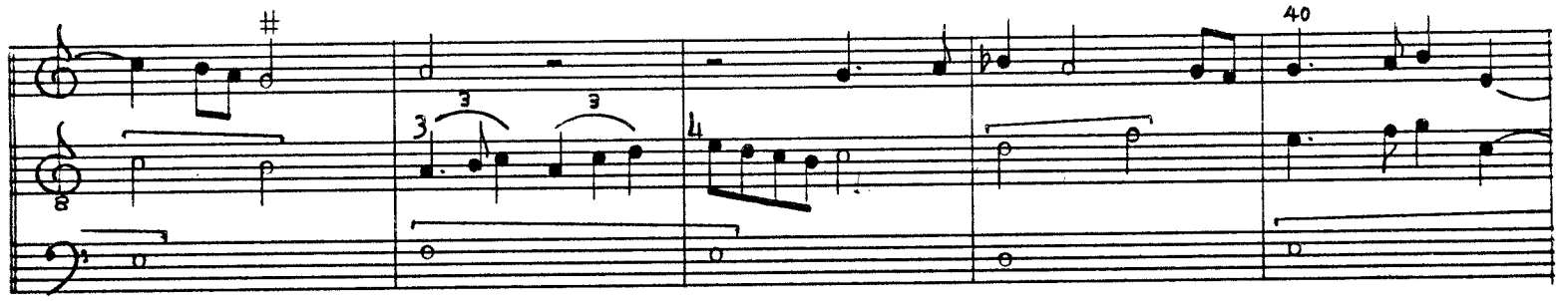
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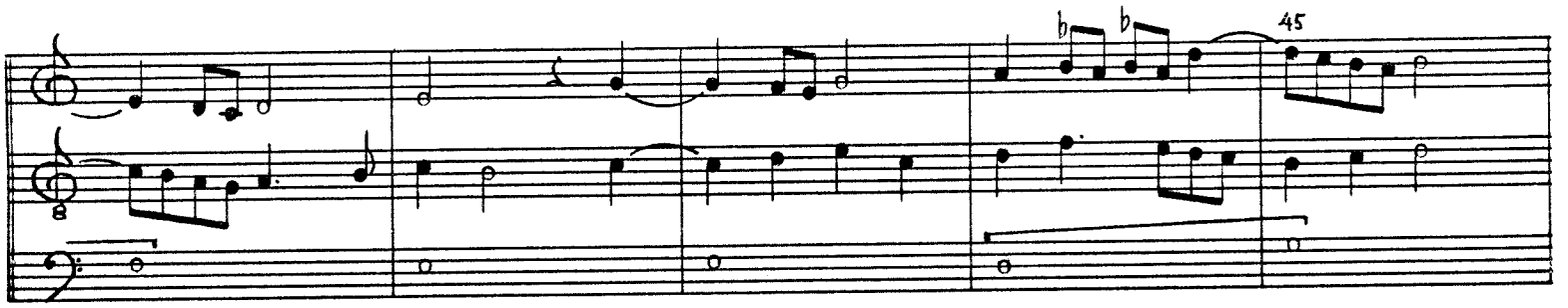
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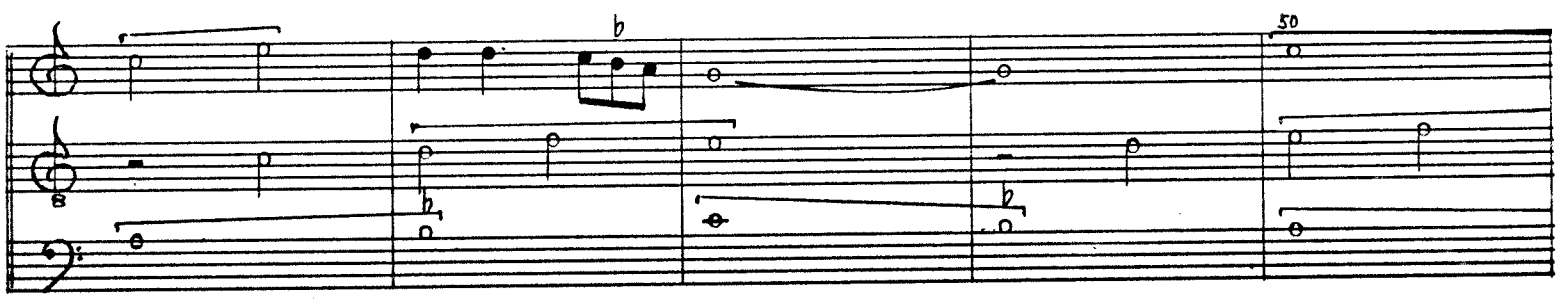
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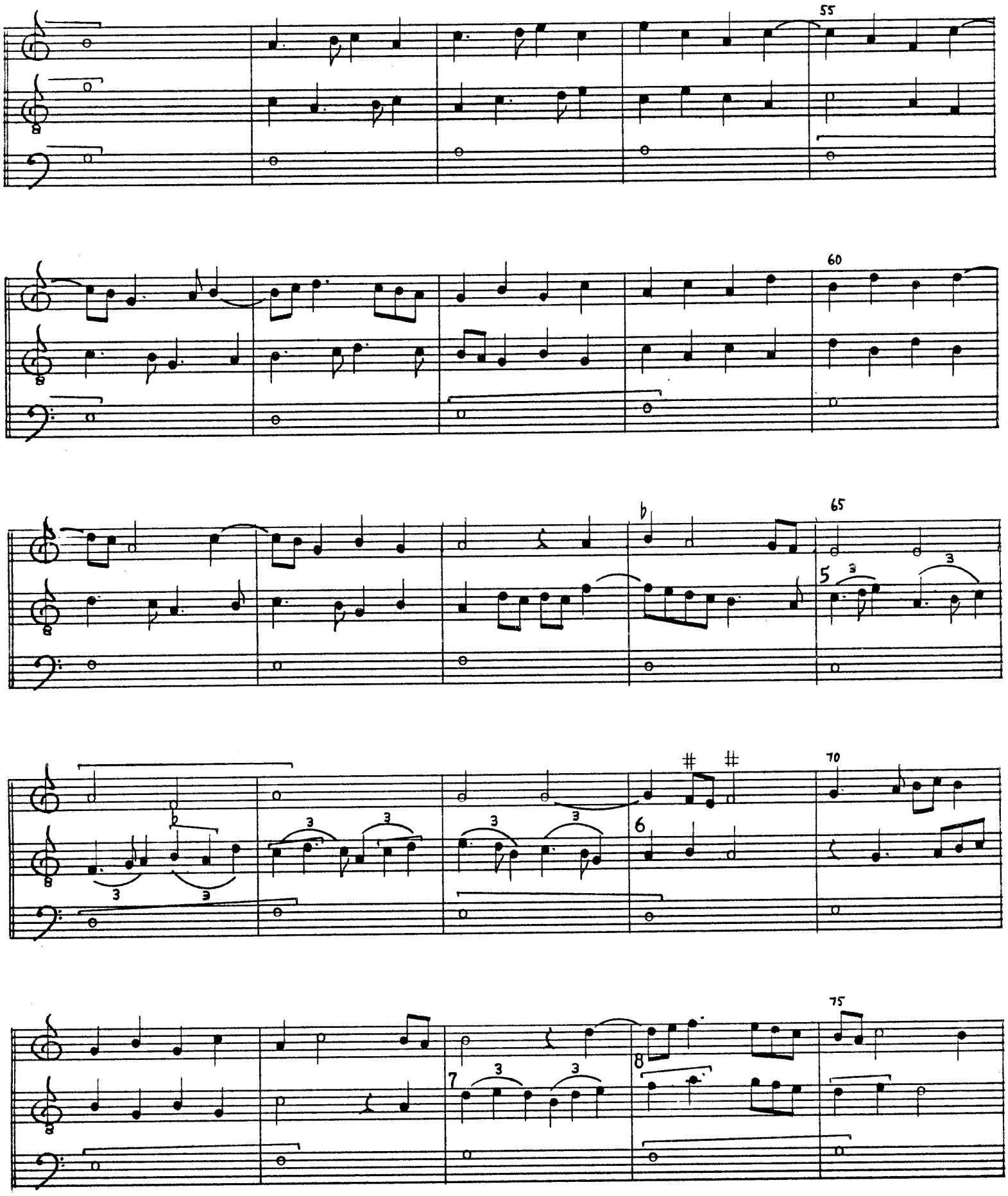
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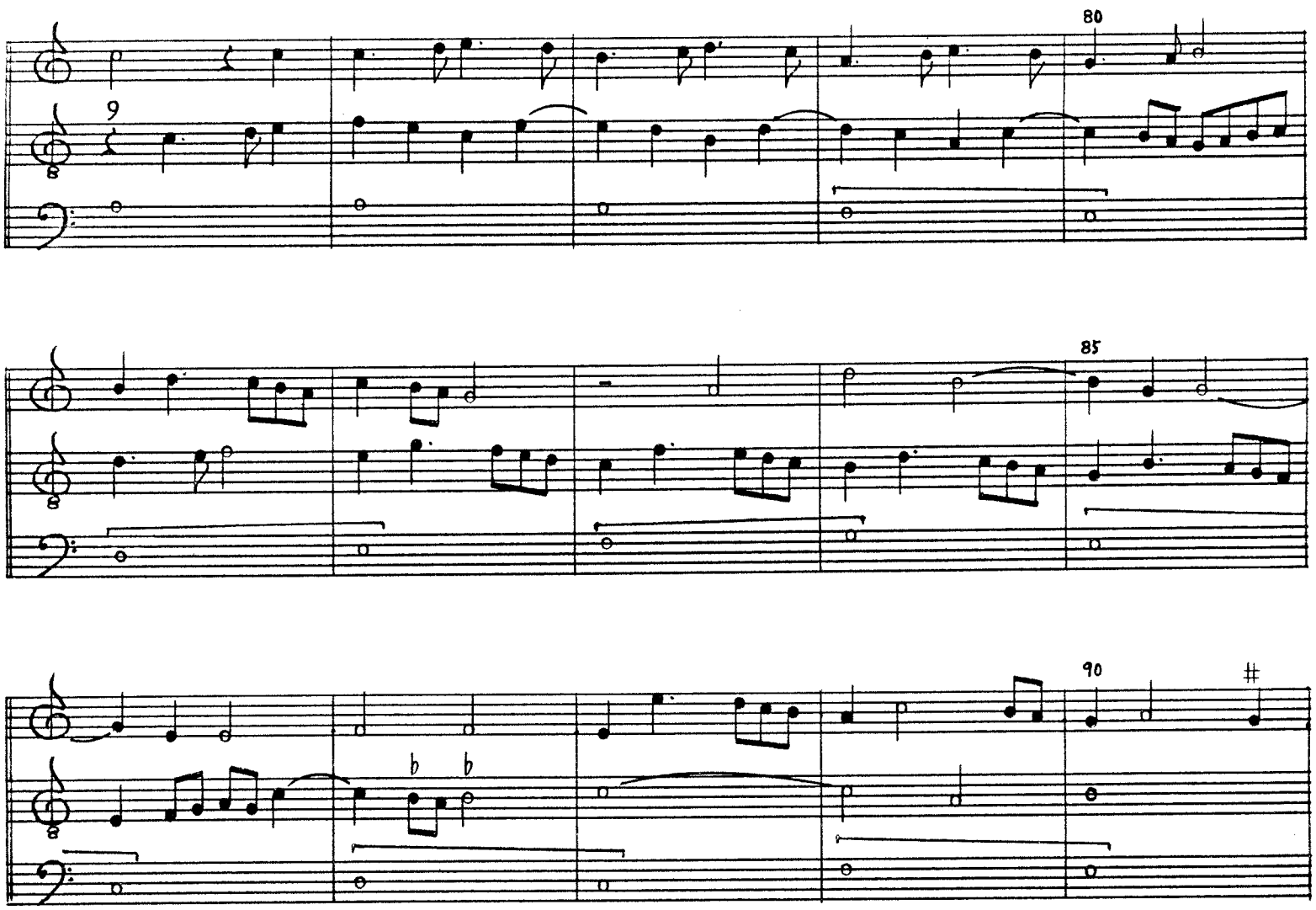
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80
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90
95
100
10

83. Anima mea liquefacta est

f. 92'-94

5 Ghiseling

A- ni-ma me- - a

A- ni-ma me- - a

A- ni- ma me- - - -

- - a li- que- - fa- - cta(est, li-que- - fa-cta

que- - fa- cta est, (li- que- - fa- cta

li- que- - fa- cta est, (li- que- - fa-cta est,)

10

est,) ut di- le- ctus me- us lo-

ut di- le- - - ctus me- - us lo- - - cu-

ut di- le- ctus me- us (lo-

15

cu- - - - - - - - - - tus est: que- si- vi

cu- - - - - - - - - - tus est: que- si- vi

20

si- vi et non in- ve- - - - - - - - #

et non in- ve- - - - - - - - - - - -

et non in- - - - - ve- - - - ni

ni (il- lum:) vo- - - ca- - - - - 30

- - - ni il- lum: vo- ca- vi,

il- lum:) vo- - - ca- - - - - -

- - - vi, et non res- - - pon- - - dit 35

et non res- - pon- - dit

- - vi, et non res- - - pon- - - dit

mi- - - - chi. In- ve- ne- runt 40

mi- - - - - - - - chi.

mi- - - - - - - - - chi. (In- ve- ne- - - runt me cus-

me cus- - - to- - - - des ci- vi- ta- 45

In- ve- ne- runt me cus- - - - - to-

- - to- des ci- vi- - - - - - -

tem, (ci- vi- - - ta- - - - - - - - 50

des ci- vi- ta- - - - - tem, (ci- - vi- ta-

ta- - - - tem, ci- - - - vi- - - - ta- - -

tem:) per-cus- - - - - se- runt, et vul-

tem:) per- - - cus- se- - - runt,

- - - - - tem: per- - - - - - cus- - se- runt, et

ne- - runt me, (et vul- ne- - runt me:)

et vul- ne- - runt me, (et vul- ne- - - runt

vul- ne- - runt me, et vul- ne- - runt

tu- le- runt pal- - li- - - um me- um

me:) tu- le- runt pal- - li- - - um me- um

me:) tu- le- runt pal- li- um me- - um cus- -

cus- to- des mu- - - - - ro- - - - - rum. Fi- li-

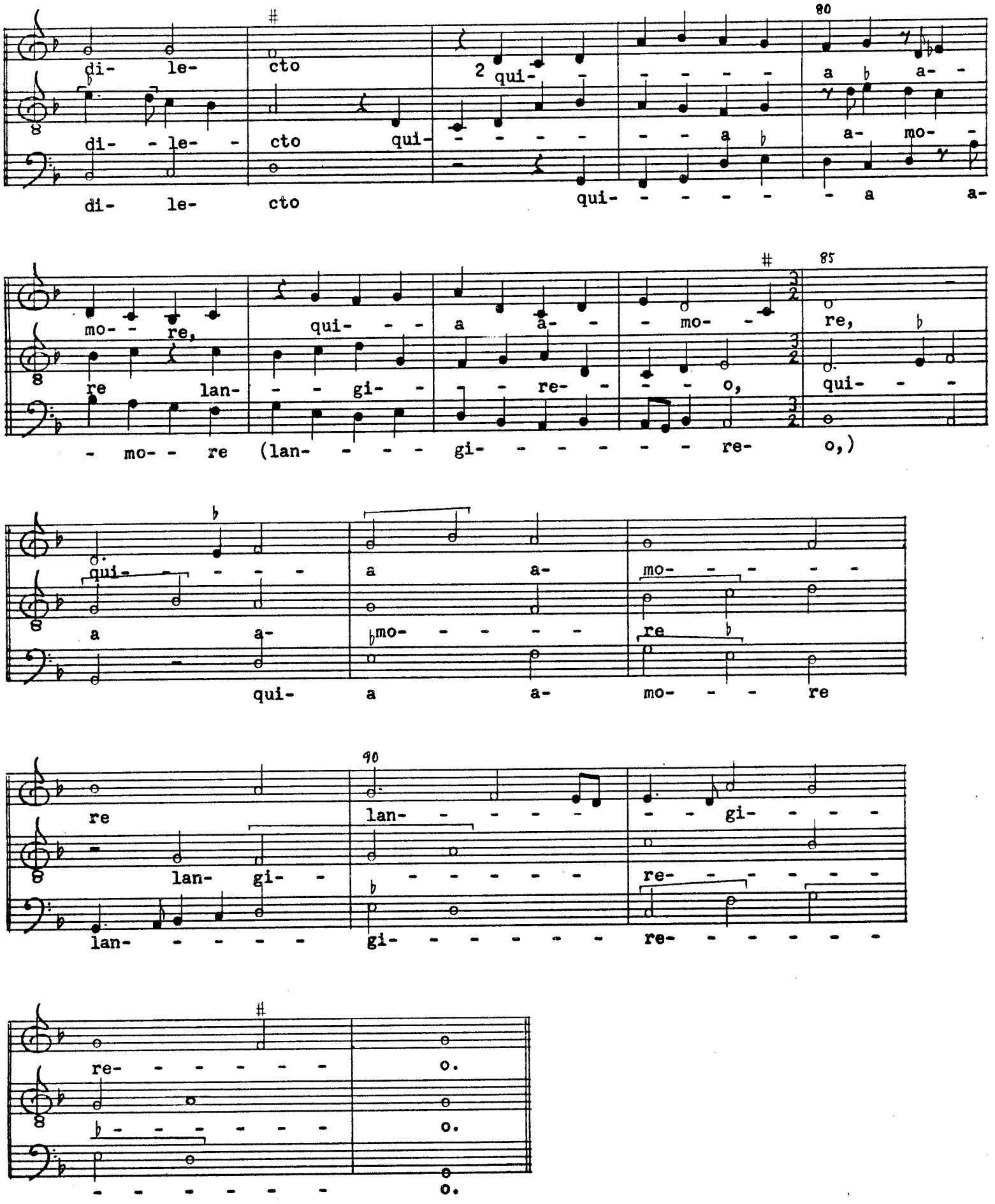
cus- - to- des mu- - - - - ro- - - - - rum.

to- - des mu- - - - - ro- - - - - rum. Fi- li-

e Jhe- ru- sa- lem nun- cti- a- te

e Jhe- ru- - sa- lem nun- cti- a- te

e Jhe- ru- sa- lem nun- cti- a- te


di- le- cto 2 qui- a a- mo-
di- - le- - cto qui- - - - - - - a a- mo- -
di- le- cto qui- - - - - - a a-
mo- - re, qui- - - a a- - - mo- - re, qui- - -
re lan- - - gi- - - re- - - - o,
- mo- - re (lan- - - - gi- - - - - - re- o,)
qui- - - - - a a- mo- - - - - -
a a- mo- - - - - re
qui- a a- mo- - - re
re lan- - - - - - - gi- - - -
lan- gi- - - - - - - - re- - - - - -
lan- - - - - - gi- - - - - - - re- - - - - - -
re- - - - - - - o.
- - - - - - - o.
o.

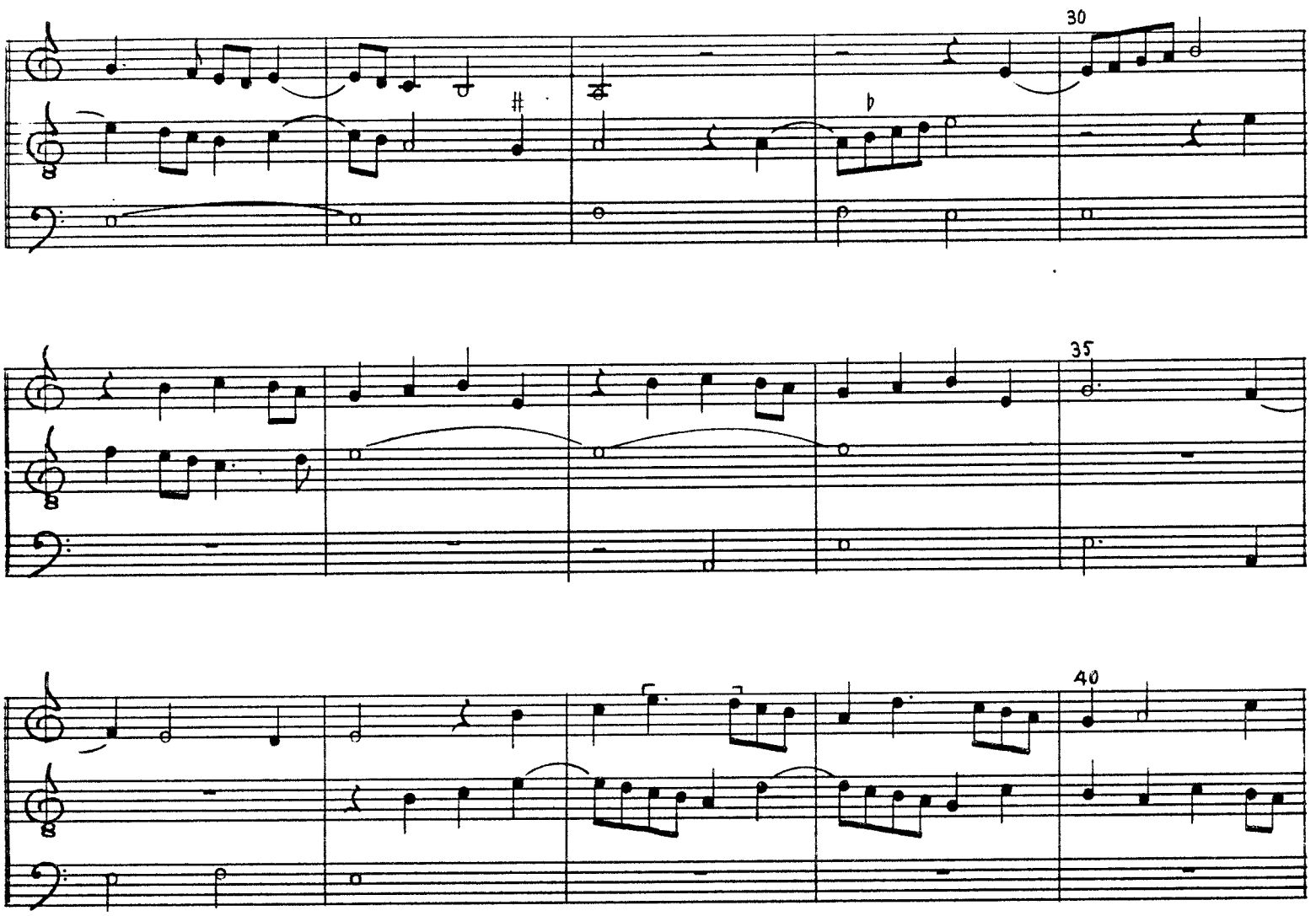
84. Sancta Maria virgo—O Maria virgo

f. 94'-96

Sancta Maria virgo O Maria virgo mittis

Rue

Sancta Maria virgo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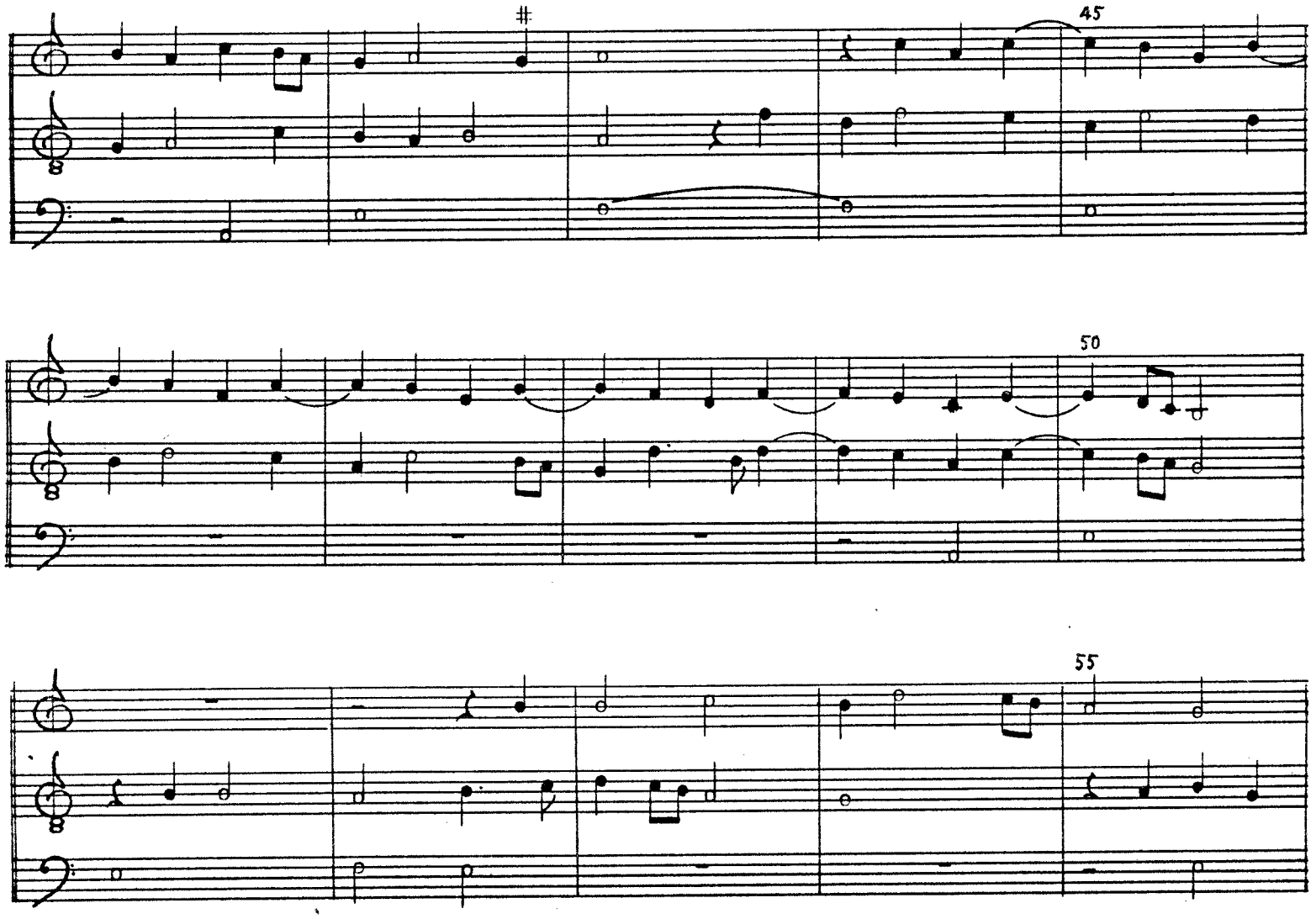
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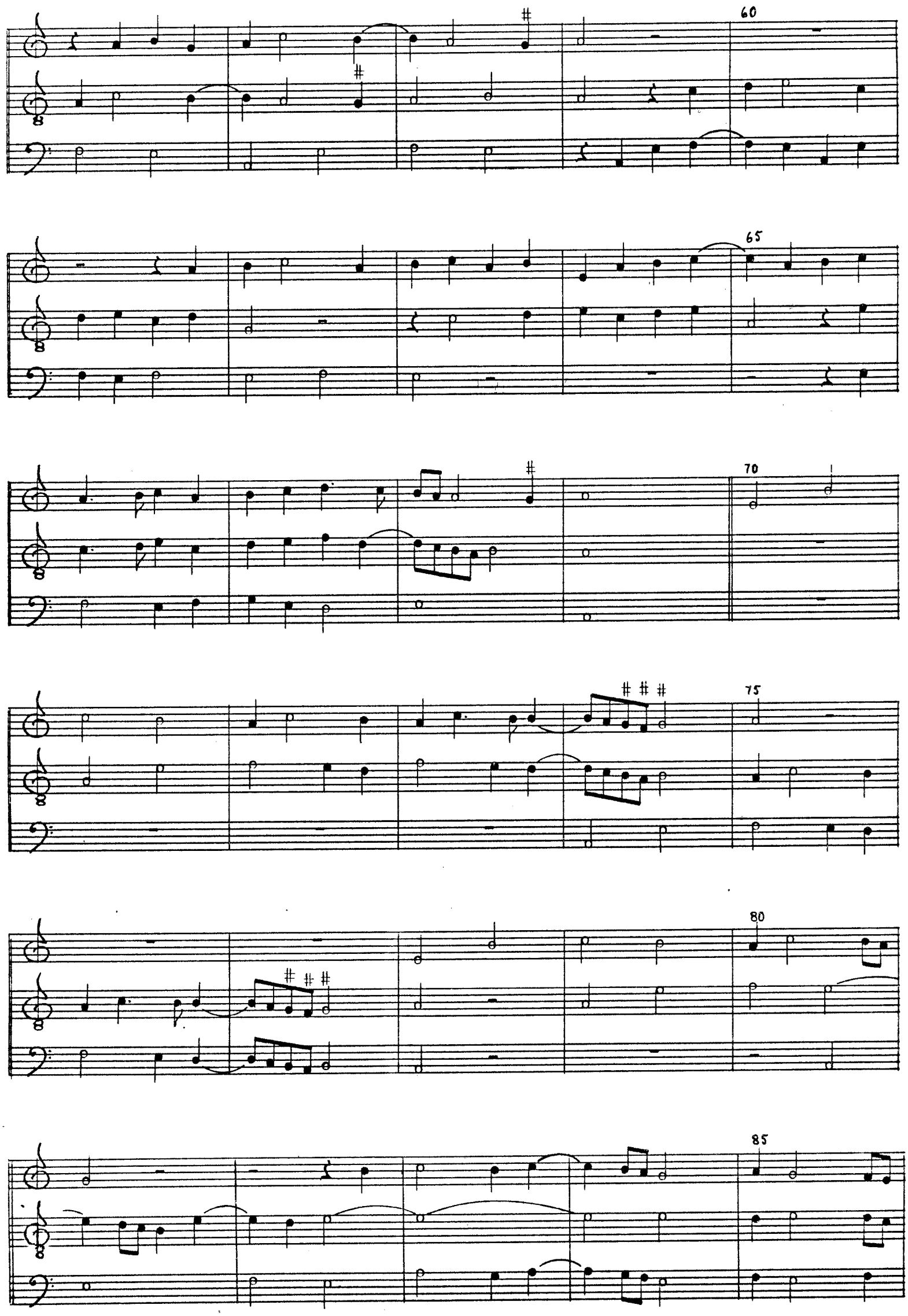
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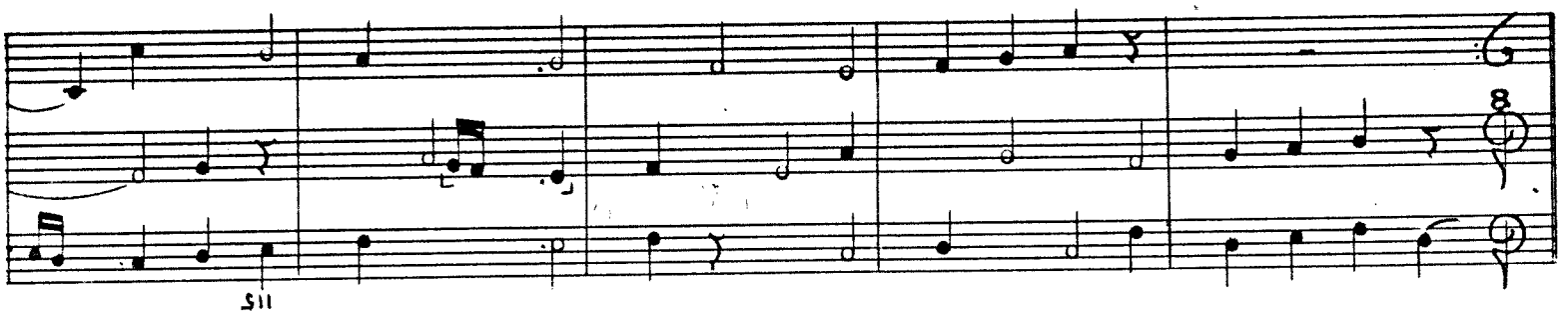

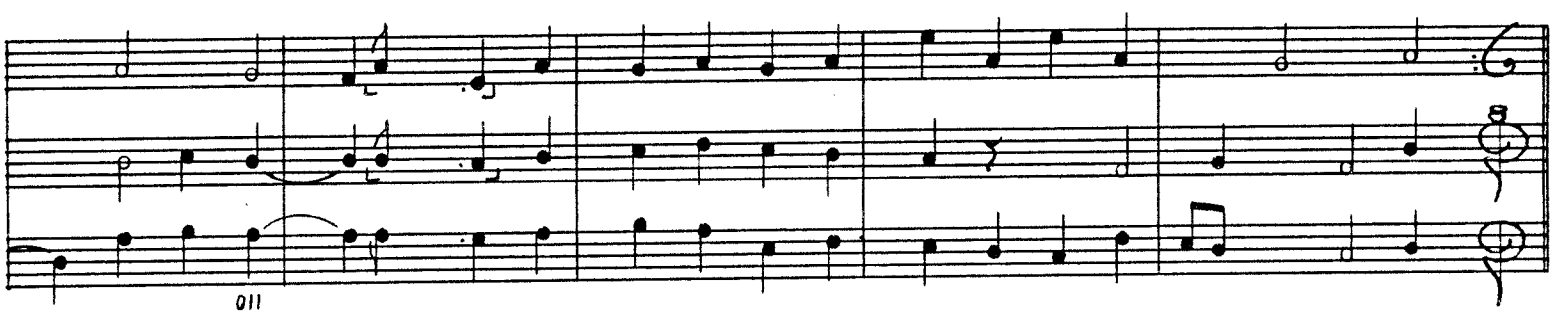

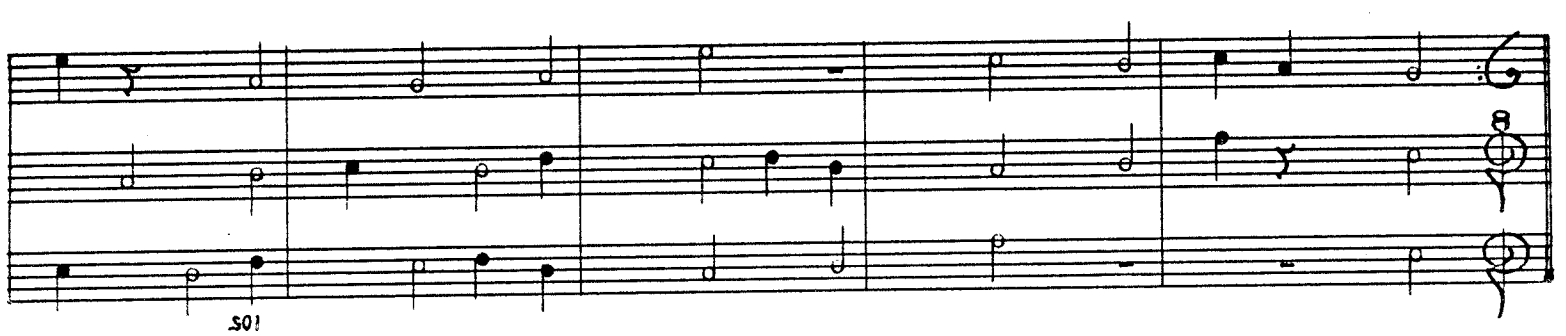

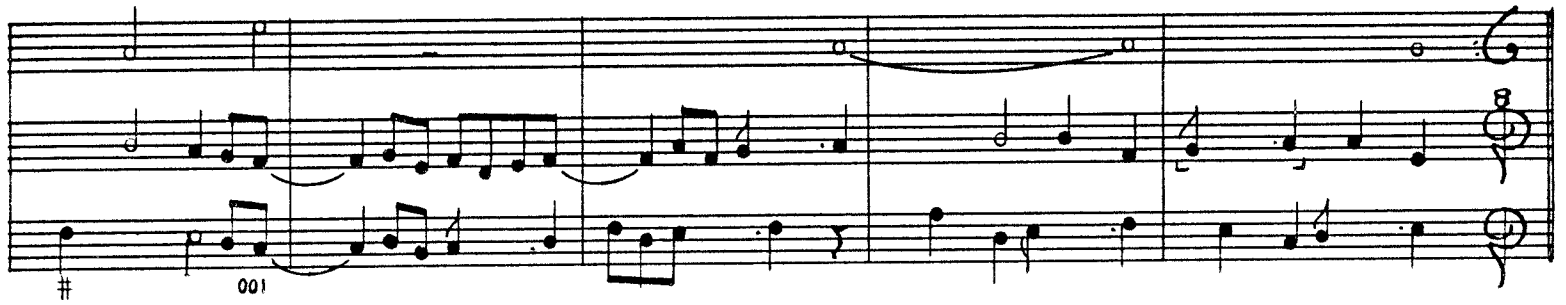

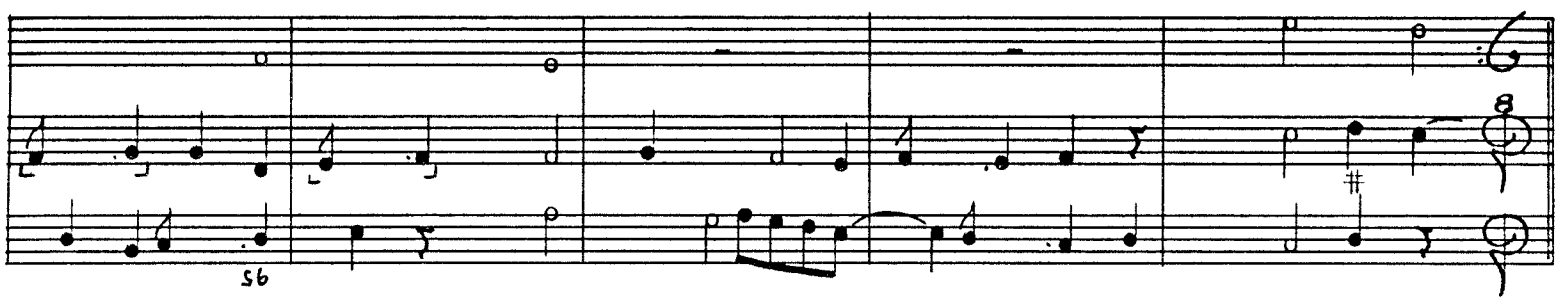

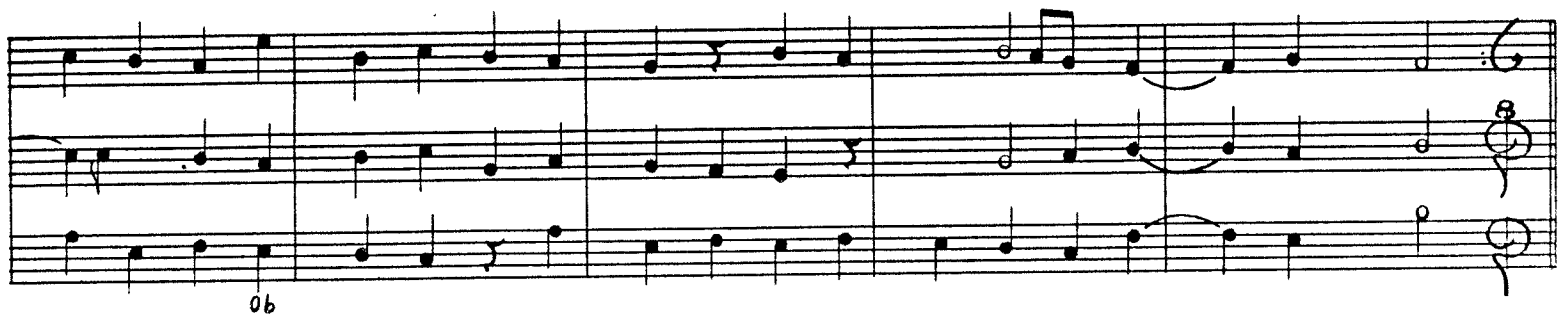

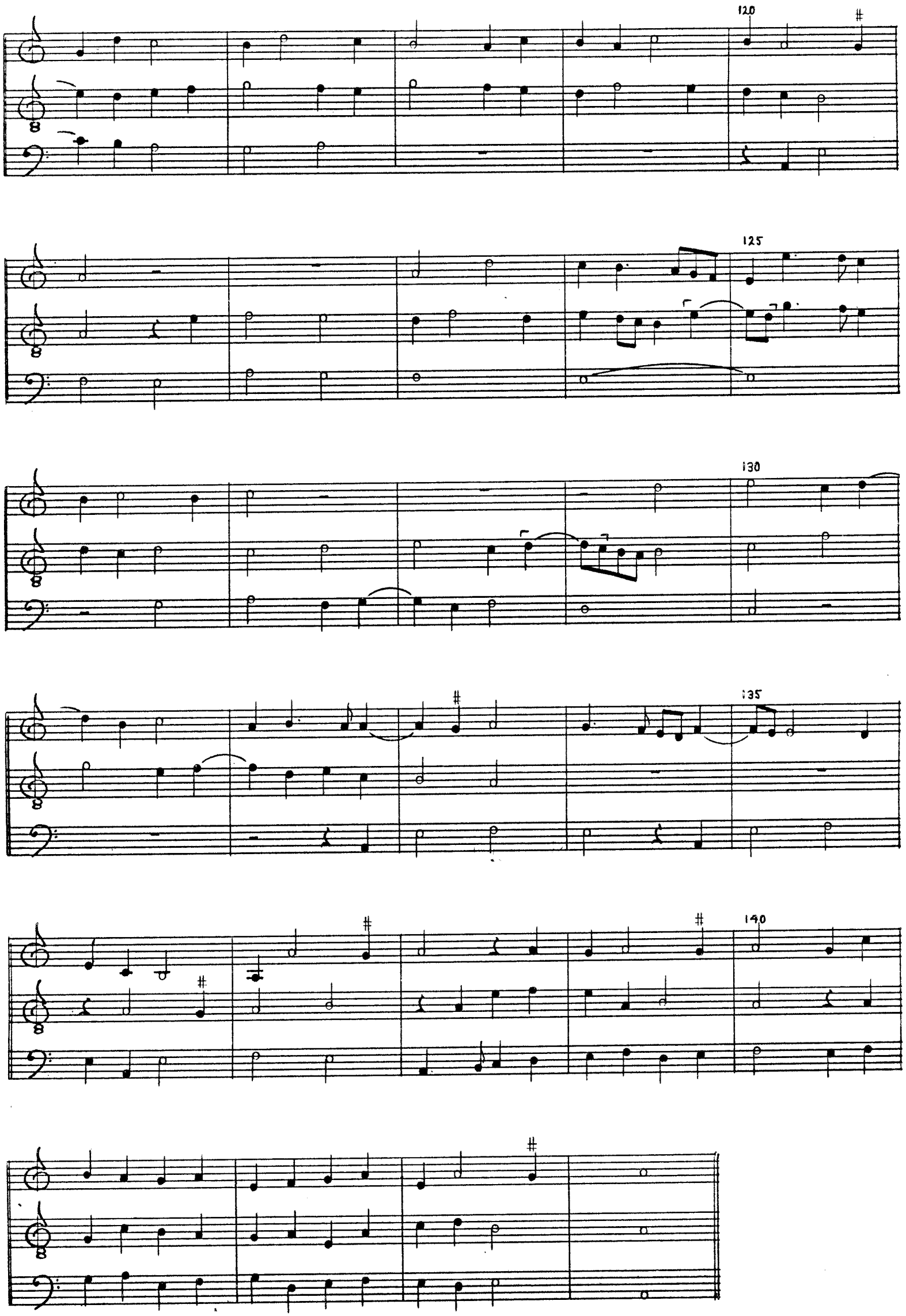
120
125
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135
140

85. Si dormiero

f. 96'-98

Si dormiero

Sy dormiero

Rue

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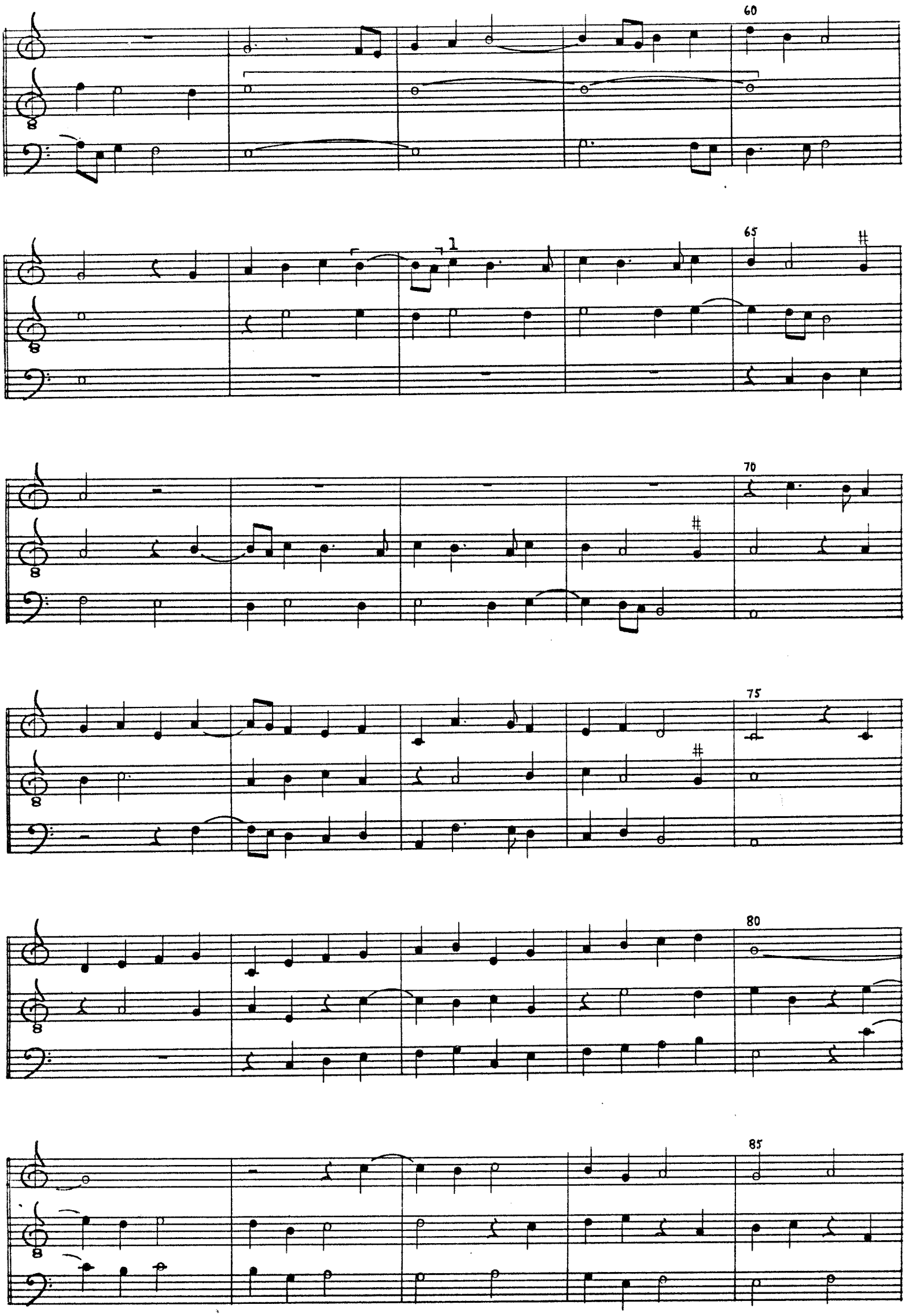
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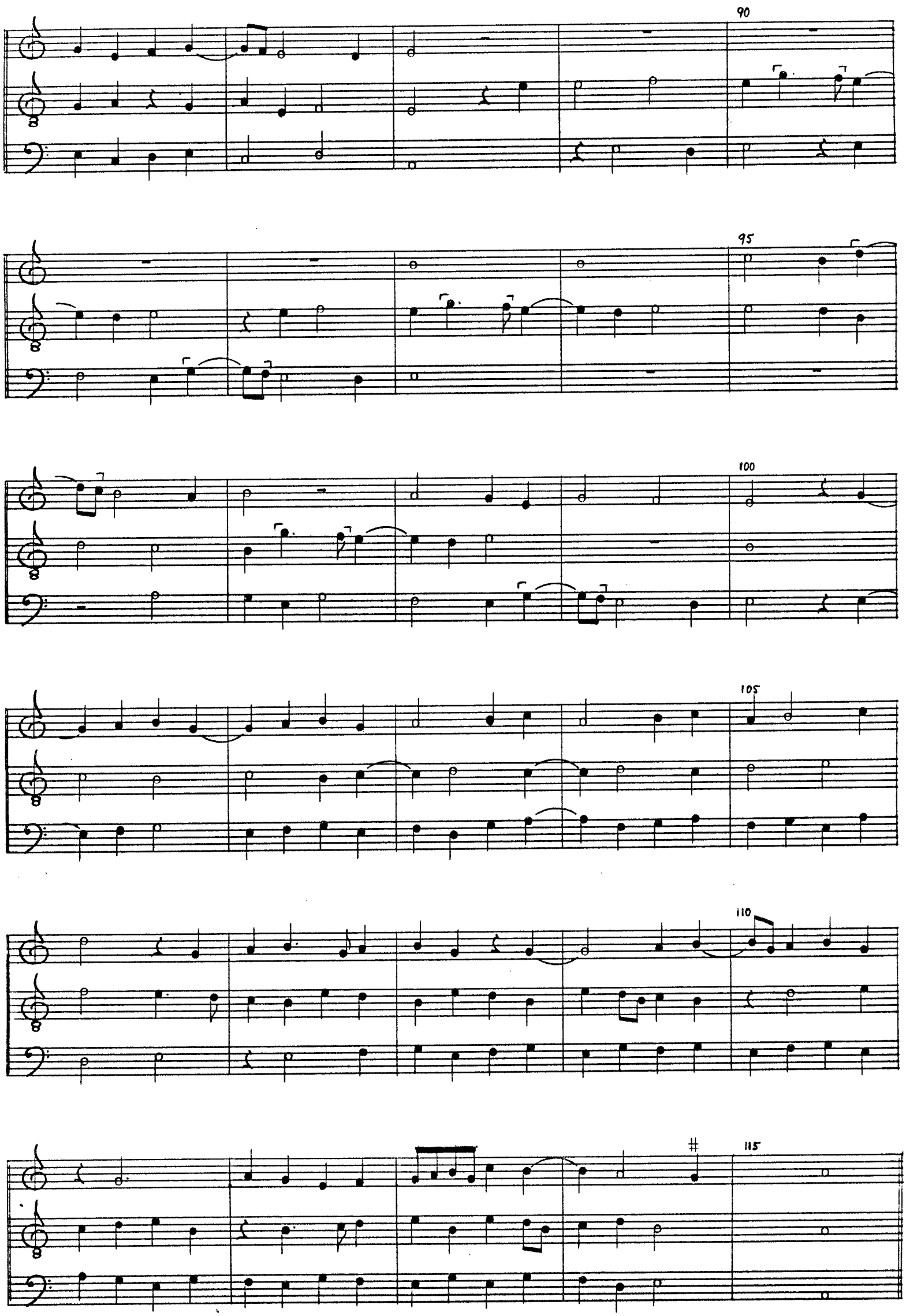

90
95
100
105
110
115

86. Cum audisset Job

f. 98'-99

Cornelius Rigo de Bergis

Cum au- dis- set

Cum au- - - - - - - - - - - - - dis- - -

Cum au- dis- - -

1 10

Job

- - - - set Job (nunt-

set Job

15

nunt- ti- o- rum ver- - -

ti- o- rum ver- ba sus- - -

nunt- ti- o-

20

ba sus- - - ti- nu- - - it

ti- nu- - - it pa- - - ti- en- - -

rum ver- ba sus- ti- nu-

25

pa- - - ti- en- - - ter, (sus- - -

ter, sus- ti- nu- it pa- - - ti- en- - - ter, sus-

it pa- ti- en- ter,

ti- nu- - - it pa- - - - ti- - - - en- - - ter:)
ti- nu- it pa- ti- - - - en- ter: si
(sus- ti- nu- it pa-

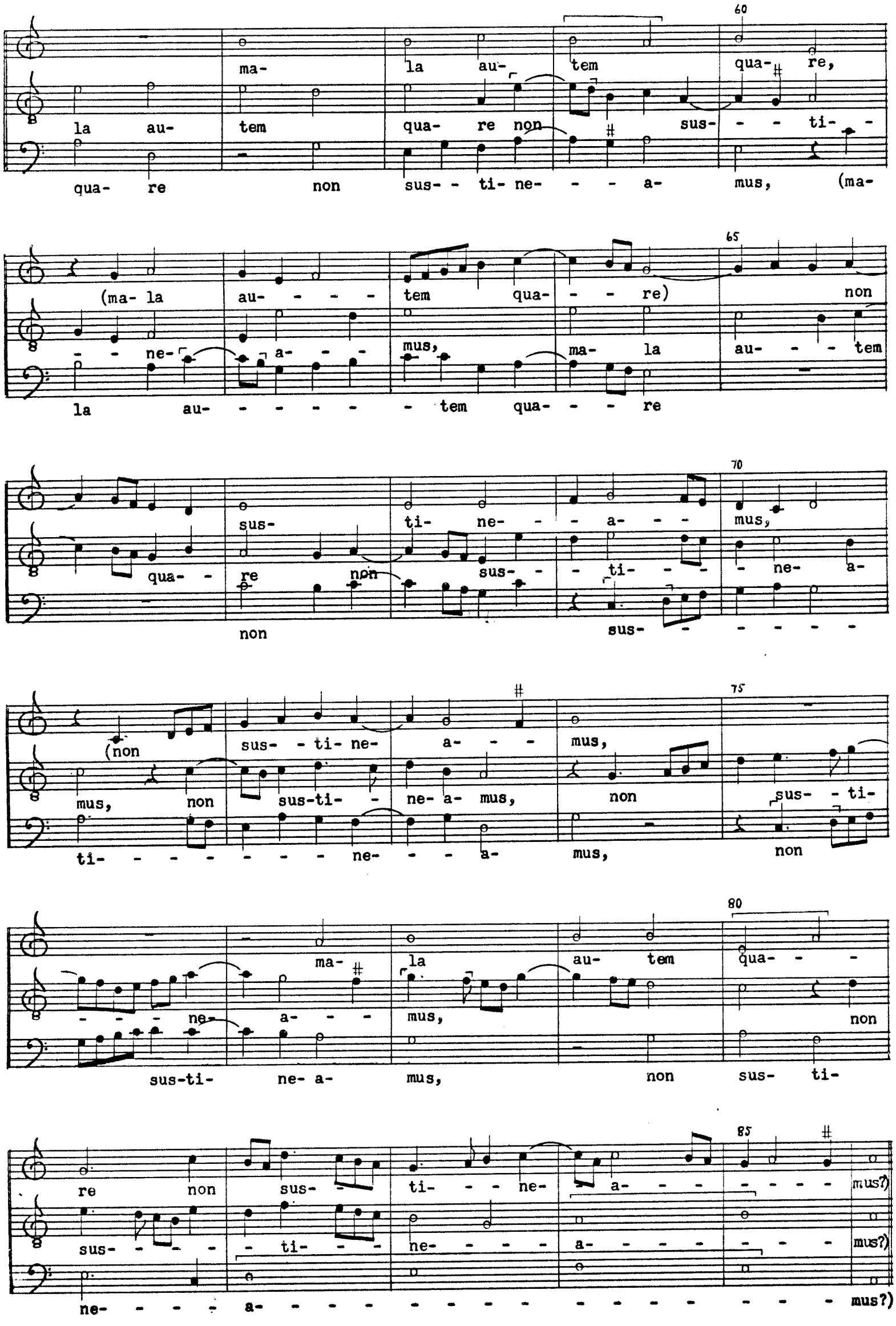
si bo- - - - na sus- - ce- - - - - pi-
bo- - - - na sus- - ce- - - pi- -
ti- en- ter:)

- - - - mus de ma- - - - nu Do- mi- #
- - - mus) de ma- - - - nu Do- mi- - -
si

ni, (si bo- - - - - na sus-ce- - -
ni, (si bo- - na sus- - ♭ce- pi- mus ♭de
bo- - - - na sus- ce- - - - - pi- mus de

pi- # mus de ma- nu Do- - - - mi-
ma- - - nu Do- - - - mi- ni, Do- - -
ma- nu Do- - - mi- - - ni, (Do- - - - -

- - - - ni,)
mi- - - - ni,
mi- - - - ni,) ma- la au- tem


60
ma- la au- tem qua- re,
la au- tem qua- re non sus- - - ti- -
qua- re non sus- - ti- ne- - - a- mus, (ma-
65
(ma- la au- - - - tem qua- - - re) non
- - ne- a- - - mus, ma- la au- - - tem
la au- - - - - - - tem qua- - - re
70
sus- ti- ne- - - a- - - mus,
qua- - re non sus- - - ti- - - - ne- a-
non sus- - - - - -
75
(non sus- - ti- ne- a- - - mus,
mus, non sus-ti- - ne- a- mus, non sus- - ti-
ti- - - - - - - - ne- - - a- mus, non
80
ma- la au- tem qua- - -
- - - ne- a- - - mus, non
sus-ti- ne- a- mus, non sus- ti-
85
re non sus- - ti- - - ne- a- - - - - - - mus?)
sus- - - - - ti- - - ne- - - - a- - - - - - - mus?)
ne- - - - a- - - - - - - - - - - - - - - - mus?)

87. Si bibero

f. 99'-101

Si bibero

Si bi- be- ro cra- Nino

Si bibero

the- - - re ple- - - no ad lach- ry-

mas,

(ple- no ad

lach- - ry- - - - mas)

Si de- de- - ro

post po- cu- la somp- - num,

30

(si de- de-

ro post po- cu- la somp- num)

35

Si a-

Si ascendero

scen- de-ro stra- - tum vi- - - - vo se- - - pul-

40

Si ascendero

tus,(se- - pul- - tus, se- - - pul- - tus, vi- - -

45

vo se- - pul- - tus, se- pul-tus, se- pul-tus, se-

50

pul- tus, se- pul- tus) Si dor- mi-

e- ro to- tam sub no- ctem,

(to- tam sub no- - - - ctem, sub no- - -

ctem) Si de- - - - scen- dem ca- pi- tis mor- -

bo la- bo- rans,

(si de-

scen- - dem ca- pi- tis mor- - bo la- bo- rans)

Si sump- - se- - ro

i- - - te- - - rum ba- - - chi- - - - - cum

li- - quo- - rum Fa- - -

ci- - - - - le sa- - nus e- - va- - dam.

PART II

NOTES TO THE TRANSCRIPTIONS

NOTES TO THE TRANSCRIPTIONS

1. *Ave (Maria)*
   Gracia plena — Anon. — f. 0'-1

   1. Leyden Choirbooks have D five breves.

2. *Mon seul plaisir* — Nino le Petit — f. 1'-3

   1. B-flat in signature of *superius* and *tenor* in Brussels 11239, f. 25'-26 only (mm. 1-26).

   2. Correction after Brussels 11239; Florence 2439 and Paris 1597 have D.

   3. Added after Brussels 11239.

   4. Complete text after Lotrian, *Sensuyt plusieurs belles chansons*.

3. *Adieu naturlic leven myn* — Colinet de Lannoy — f. 3'-4

   1. The rather odd bass line (m. 39) is precisely as Florence 2439 gives it. Apparently the composer's interest in the progress of the individual voice was greater than his interest in the resultant impression created by all four parts (cf. also mm. 70-71).

4. *Revenez tous, regretz—Quis det ut veniat* — Allexander — f. 4'-5

   1. No B-flat in signature of *tenor* in Brussels 228, Brussels 11239, and Petrucci, *Canti C*.

   2. Florence 2439 and Brussels 228 have A; correction after Brussels 11239 and Petrucci, *Canti C*.

   3. After Brussels 11239 and Petrucci, *Canti C*.

   4. Remainder of text follows Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, no. CXXI, p. 215 (after Brussels 228).

5. *Tout a par moy* — Allexander — f. 5'-7

   1. No B-flat in signature of *altus* in Petrucci, *Canti C*.

2. Petrucci, *Canti C*, has D. While this note corrects the dissonant seventh found in Florence 2439 (C—*superius*, against D—*tenor*), probably the version in Florence 2439 is the original one, since an unnatural melodic figure results in *Canti C*.

3. 3 in Florence 2439, $^{3}_{2}$ in Petrucci, *Canti C*.

4. C in Florence 2439 and Petrucci, *Canti C*.

5. No B-flat in signature of *superius*, *altus*, and *tenor* in the *secunda pars* in Petrucci, *Canti C*.

7. *D'ung aultre amer* Allexander f. 8'-9

1. After Augsburg 142a.

2. After Augsburg 142a.

8. *De l'euil de la fille du roy* Rue f. 9'-10

1. Added after Brussels 228.

2. Remainder of text follows Picker (ed.), *The Chanson Albums of Marguerite of Austria*, p. 187 (after Brussels 228).

9. *Pour quoy tant me fault il attendre* Rue f. 10'-11

1. Breve in Florence 2439; correction follows Petrucci, *Canti C*.

2. Long in *superius* and *tenor* in Florence 2439 and Petrucci, *Canti C*.

3. Omitted in *superius*; present in *tenor*, which gives only incipit and closing words of text.

10. *Il viendra le jour desiré* Rue f. 11'-12

1. After Brussels 11239, omitted in Florence 2439.

11. *Autant en porte le vent* Rue f. 12'-13

1. Reading after Brussels 228, garbled in Florence 2439.

12. *Puis que je suis hors du compte* Rue f. 13'-14

1. Two semibreves D in Florence 2439; correction follows Brussels 228.

2. *Signum congruentiae* in *superius* in Brussels 228.

3. Florence 2439 has C; correction after Brussels 228.

4. Two semibreve rests in Florence 2439; correction follows Brussels 228.

13. *Myn hertz altyt heeft verlanghen* Rue f. 14'-15

1. No B-flat in signature in Petrucci, *Canti C*.

2. Text follows Lenaerts, *Het Nederlands polifonies lied in de zestiende eeuw*, no. 103, p. 86 (after Brussels 228).

3. Florence 2439 and Brussels 228 have F; correction after Petrucci, *Canti C*.

14. *Dedans bouton, boutons dedens* Pierson de la Rue f. 15'-16

1. Three breve rests omitted in Florence 2439.

15. *Scaramella fala galle* Compere f. 16'-17

1. 3 in each part in Florence 2439; $\overset{0}{3}$ in each part in Petrucci, *Strambotti, Ode, Frottole... Libro quarto*.

16. *Fors seullement* Ghisling f. 17'-18

1. B-flat in signature in Petrucci, *Canti C*, and St. Gall 461.

2. After Petrucci, *Canti C*.

17. *Fors seullement* Ghisling f. 18'-19

1. B-flat in signature of each part in St. Gall 461.

2. Florence 2439 has G semibreve, F, D minims, D blackened semibreve, E blackened minim, F, E minims. Correction follows Petrucci, *Canti C*.

3. Florence 2439 has G; correction after Petrucci, *Canti C*, and St. Gall 461.

4. Petrucci, *Canti C*, has flat before B. However, its use would result in a diminished fifth between the *bassus* (E) and the *tenor*.

5. Florence 2439 has G; correction after Petrucci, *Canti C*, and St. Gall 461.

6. After Petrucci, *Canti C*.

18. *Fors seullement* Rue f. 19'-20

1. Florence 2439, Regensburg C 120, and St. Gall 461 give F, which forms a seventh with E in the *altus*.

19. *Fors seullement* Brumel f. 20'-21

1. Signature of B-flat only given in *superius* in Regensburg C 120. The work is transposed a fifth higher in Petrucci, *Canti C*, with a signature of B-flat in each part.

2. Two semibreves, C an octave above the notes given, appear as alternate notes in Florence 2439 and Regensburg C 120. Only the low notes are given in Brussels 228 and Petrucci, *Canti C*.

3. After Regensburg C 120.

4. Brussels 228 has both upper and lower C, as in Florence 2439. Upper C only is given in Petrucci, *Canti C*, and Regensburg C 120.

21. *Fors seullement* De Orto f. 22'-23

1. 3 given under each two-note group in Florence 2439.

22. *Fors seullement* Hobrecht f. 23'-24

1. After Petrucci, *Canti C*, and St. Gall 461.

23. *Par vous je suis* Josquin f. 24'-25

1. B-flat in signature in Brussels 228 and Egenolff, *Reutterliedlin*.

2. After Brussels 228.

24. *Par vous je suis* Prioris f. 25'-26

1. *Signum congruentiae* in Vienna 18746.

2. *Signum congruentiae* in *altus*, first *tenor*, and *bassus* in Vienna 18746.

3. Vienna 18746 has flat before B. However, its use would result in a diminished twelfth between the second *tenor* (E) and the *superius*.

25. *Een vrouelic wessenn* Pipelare f. 26'-27

1. The clef in the *superius* consists of a double letter *d* (*dd*), written on the second line of the staff. It identifies this line as D a ninth above middle C.

2. All parts are transposed down a fifth with a signature of B-flat in each part in Regensburg C 120.

27. *Jamés que la— Je ne vis oncques la pareille* Brumel f. 28'-29

1. The *tenor* bears the inscription, "Vade et revertere."

28. *In myne zynn* Bunoys f. 29'-30

1. B-flat in signature in Petrucci, *Canti C*.

2. Text follows Lenaerts, *Het Nederlands polifonies lied in de zestiende eeuw*, p. 65 (after *Een schoon liedekens Boeck*, Antwerp, 1544, no. 88).

3. Natural sign before B in Petrucci, *Canti C*.

4. After Petrucci, *Canti C*; Florence 2439 has B-flat.

5. 3 beneath blackened notes in Florence 2439.

6. Complete text follows Lenaerts, *Het Nederlands polifonies lied in de zestiende eeuw*, p. 65 (after *Een schoon liedekens Boeck*, Antwerp, 1544, no. 88).

29. *J'en ay deuil* Ockeghem f. 30'-31

1. B-flat in signature in London 20 A XVI and Petrucci, *Canti C*.

2. Text follows Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, no. CXVII, p. 212 (after Brussels 228).

3. Remainder of text follows Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, note IX, pp. 267-268 (after Paris 1719).

30. *Petite camusette* Ockeghem f. 31'-32

1. Signature of B-flat in *superius* in Paris, Chaussée. Florence 2439; New Haven, Mellon; and Paris, Chaussée, have signature of C in each part. Petrucci, *Canti C*, has signature of ¢ in each part.

31. *Deuil et ennuy*—
Quoniam tribulacio Prioris f. 32'-33

1. Text follows Picker (ed.), *The Chanson Albums of Marguerite of Austria*, pp. 253-257 (after Brussels 228).

2. Remainder of text follows Picker (ed.), *The Chanson Albums of Marguerite of Austria*, p. 257 (after Brussels 228).

32. *Fortuna* Hobrecht f. 33'-34

1. After Petrucci, *Misse obreht*.

33. *Fortuna* Hobrecht f. 34'-35

1. E semibreve in Florence 2439; correction after Petrucci, *Misse obreht*.

34. *Fortuna* Ho f. 35'-36

1. Reading follows Petrucci, *Misse obreht*. Florence 2439 has G minim, F, E, D, C, B-flat, A semiminims.

2. Reading follows Petrucci, *Misse obreht*. Florence 2439 has C dotted minim, D, E, A semiminim.

35. *Plorés, gemier, crier— Requiem eternam* Rue f. 36'-37

1. Text is incomplete.

2. Breve rest omitted in Florence 2439.

36. *Royne du ciel— Regina celi letare* Prioris f. 37'-38

1. *Signum congruentiae* in all parts in Bologna Q 17.

37. *La mi la sol* Ysaac f. 38'-40

1. *Signum congruentiae* in *superius*, *altus*, and *bassus* in Petrucci, *Motetti C*.

2. Long in each part in Florence 2439; London 31922; Petrucci, *Motetti C*; and St. Gall 461.

3. *Signum congruentiae* in *altus* and *bassus* in Petrucci, *Motetti C*.

4. 3 in each part in Florence 2439 and St. Gall 461; $\overset{0}{}_{3}$ in each part in Petrucci, *Motetti C*; 3 with blackened notes in each part in London 31922.

38. *Ma buche rit* Rue f. 40'-42

1. 3 in Florence 2439.

39. *Comme femme* Allexander f. 42'-44

1. B-flat in signature in Petrucci, *Canti C*.

2. Florence 2439 has F semibreve; correction after Petrucci, *Canti C*.

3. After Petrucci, *Canti C*; omitted in Florence 2439.

41. *Amours mon fait* Anon. f. 45'-46

1. Garbled in Florence 2439; correction after Paris and Gevaert (eds.), *Chansons du XVe siècle*, no. 83 (after Paris 12744).

2. Missing in Florence 2439; added after Paris and Gevaert (eds.), *Chansons du XVe siècle*, no. 83 (after Paris 12744).

42. *Dulces exuvie* De Orto f. 46'-47

1. After Brussels 228.

2. After Brussels 228.

43. *Requiem* Obrecht f. 47'-48

1. Florence 2439 has D blackened semibreve, C blackened breve; correction after Petrucci, *Motetti C*.

2. After Petrucci, *Motetti C*.

3. Florence 2439 has C minim; correction follows Petrucci, *Motetti C*.

44. *Een vrowelic wessenn* Jo. Gisling alias Verbonnet f. 49'-50

1. After Formschneyder, *Trium vocum carmina*.

2. After Formschneyder, *Trium vocum carmina*.

3. After Formschneyder, *Trium vocum carmina*.

45. *Plaine d'ennuy— Anima mea liquefacta est* Compere f. 50'-51

1. Remainder of text follows Picker (ed.), *The Chanson Albums of Marguerite of Austria*, p. 383 (after Brussels 228).

46. *Sourdés regretz* Compere f. 51'-52

1. Florence 2439 and London 35087 have long in each part; Brussels 228 has breve in each part.

2. Remainder of text follows Picker (ed.), *The Chanson Albums of Marguerite of Austria*, p. 381 (after Brussels 228).

47. *Fors seullement* Ockeghem f. 52'-53

1. Corona in each part in St. Gall 461, corona in *superius* in Paris 2245.

2. Corona in *contra* in Paris 2245.

3. After Paris 1596.

4. Remainder of text follows Löpelmann (ed.), *Die Liederhandschrift des Cardinals de Rohan*, no. 77, p. 89 (after Berlin, Kupferstichkabinett, MS 78. B. 17, f. 69).

48. *Baisiés moy dont fort* Ockeghem f. 53'-54

1. Florence 2439 gives a sharp below F. However, its use would result in three occurrences of the augmented fifth between the two lower voices (B-flat) and the *superius*, and one occurrence of the augmented octave between the *tenor* and the *superius* (m. 29:4—F natural). The accidental is lacking in Copenhagen 1848.

2. Corona in Copenhagen 1848.

3. Reading after Copenhagen 1848; Florence 2439 has B-flat dotted semibreve, G, F, B-flat, F minims.

49. *Par vous sermens* Prioris f. 54'-55

1. Text follows Bancel (ed.), *Cent quarante cinq rondeaux d'amours*, p. 126 (after Paris, Bibliothèque Nationale, nouv. acq. fr. 7559, f. 34).

2. 3 over each group of three blackened notes in Florence 2439 and Bologna Q 17.

3. *Signum congruentiae* in *superius* and *tenor* in Bologna Q 17.

4. Remainder of text follows Bancel (ed.), *Cent quarante cinq rondeaux d'amours*, p. 126 (after Paris, Bibliothèque Nationale, nouv. acq. fr. 7559, f. 34).

50. *Mon ceur et moy* Prioris f. 55'-56

1. Text follows Jeppesen (ed.), *Der Kopenhagener Chansonnier*, pp. 34-35 (after Copenhagen, Det Kongelige Bibliotek, MS Thott 291[8], f. 24').

2. Long in each part in Florence 2439; Washington, Laborde; and Wolfenbüttel 287.

3. Remainder of text follows Jeppesen (ed.), *Der Kopenhagener Chansonnier*, no. 18, p. 35 (after Copenhagen, Det Kongelige Bibliotek, MS Thott 291[8], f. 24').

52. *Riens ne me plaist* Prioris f. 57'-58

1. Text after Paris 1722, f. 68.

2. Remainder of text after Paris 1722, f. 68.

53. *Va t'en regretz* Allexander f. 58'-59

1. B-flat in signature of last two lines of *contra* (mm. 37:3-62); omitted in first line of *contra* (mm. 1-37).

54. *Pour quoy tant—Pource qu'il paine* Allexander f. 59'-60

1. No B-flat in signature in Rome 2856.

2. After Rome 2856.

3. After Rome 2856.

55. *Sy vous plaist bien* Allexander f. 60'-61

1. After St. Gall 461.

2. Remainder of refrain text after Paris 1722. Additional poetic stanzes found in Paris 1719 and Paris 1722 belong to a text in *bergerette* form. However, Agricola's musical setting does not accommodate a text in *bergerette* form. Presumably Agricola wrote his work to a poem in *rondeau* form, no longer extant, which employed the same refrain as the *bergerette*.

3. After St. Gall 461.

56. *Amours, amours* Allexander f. 61'-62

1. Two breve rests precede semibreve rest in Florence 2439; correction after Turin I. 27.

2. F semiminim, E, F fusas given in Turin I. 27; erased and replaced by F minim in Florence 2439.

3. *Signum congruentiae* given in Turin I. 27.

4. Two minim rests in Florence 2439; correction after Turin I. 27.

57. *Se mieulx ne vient d'amours* Allexander f. 62'-63

1. No B-flat in signature in Paris 1597.

2. Text follows Löpelmann (ed.), *Die Liederhandschrift des Cardinals de Rohan*, no. 411, p. 269 (after Berlin, Kupferstichkabinett, MS 78. B. 17, f. 146).

3. Florence 2439 has C; correction follows Paris 1597 and Petrucci, *Canti C*.

4. Remainder of text follows Löpelmann (ed.), *Die Liederhandschrift des Cardinals de Rohan*, no. 411, p. 269 (after Berlin, Kupferstichkabinett, MS 78. B. 17, f. 146).

58. *Belles sour toutes— Tota pulchra es* Alexander Agricola f. 63'-64

1. French text follows Paris 1722.

2. After London 31922.

3. After Petrucci, *Canti C*.

4. Remainder of text after Paris 1722.

59. *Adieu m'amour* Allexander f. 64'-65

1. Text after Florence 2439, no. 60, and London 5242.

60. *Adieu m'amour* Allexander f. 65'-66

1. Added after London 5242.

2. Added after London 5242.

3. Added after London 5242.

61. *De tous biens playne* Allexander f. 66'-67

1. Signature of *superius* and *contra* is ¢3; signature of *tenor* is ¢.

66. Without words Allexander f. 72'-73

1. B-flat in signature of last three lines of *contra* (mm. 21-58), omitted in first line of *contra* (mm. 1-20).

67. *Ublier veuil tristisse* Allexander f. 73'-74

1. B-flat and E-flat in signature in Bologna Q 17.

2. After Paris 1596.

3. After Paris 1596.

68. *Comme femme* Allexander f. 74'-76

1. Signature of *tenor* is O in Paris 1597 and Petrucci, *Canti C*.

2. B-flat in signature in Petrucci, *Canti C*.

3. Florence 2439 has A; correction after Paris 1597 and Petrucci, *Canti C*.

69. *Se congé prens* Allexander f. 76'-78

1. Text follows Paris and Gevaert (eds.), *Chansons du XVe siècle*, no. 52, pp. 53-54 (after Paris 12744).

2. Remainder of text follows Paris and Gevaert (eds.), *Chansons du XVe siècle*, no. 52, pp. 53-54 (after Paris 12744).

70. *Celle que j'ay long temps aymé* Cornelius Rigo f. 78'-79

1. B-flat in signature of first line of *superius* only (mm. 1-17); remaining lines show blank

signature. All parts are transposed down a fifth with B-flat in signature of each part in Formschneyder, *Trium vocum carmina*.

2. Florence 2439 has B, C semiminims, D semibreve; correction after Formschneyder, *Trium vocum carmina*.

71. *Sans regretz veul* Jaspar f. 79'-80

1. Text is incomplete.

72. *A la mort an prioit—Monstra te esse matrem* Josquin f. 80'-81

1. The *contra* bears the inscription, "Canon in diatessaron."

74. *Wetghy wat mynder jonghen herten deert* Ghisling f. 82'-83

1. Text follows Lenaerts, *Het Nederlands polifonies lied in de zestiende eeuw*, no. 101, pp. 85-86 (after Tournai 94, f. 28-29).

76. *Le couer le syeult* Verbonnet f. 84'-85

1. Added after Bancel (ed.), *Cent quarante cinq rondeaux d'amours*, p. 133.

2. Remainder of text follows Bancel (ed.), *Cent quarante cinq rondeaux d'amours*, p. 133 (after Paris, Bibliothèque Nationale, nouv. acq. fr. 7559, f. 20').

77. *A vous, ma dame* Verbonnet f. 85'-86

1. Text follows Paris 19182.

2. Remainder of text is given after Paris 19182.

78. *Je suis si tresforte* Verbonnet f. 86'-87

1. Long in *tenor*, breve in *superius* and *contra* in Florence 2439; breve in each part in London 35087.

79. *Tous nobles ceurs* Rue f. 87'-88

1. Added after Brussels 228.

2. Remainder of text follows Françon (ed.), *Albums poétiques de Marguerite d'Autriche*, note XVI, p. 272 (after Paris, Bibliothèque Nationale, nouv. acq. fr. 1158, f. 36).

80. *A vous, non aultre, servir* Rue f. 88'-89

1. Signature is C in each part in Florence 2439, Brussels 228, and London 5242.

2. Added after Brussels 228.

3. Florence 2439 and Brussels 228 have B; correction after London 5242.

81. *Fortune d'estrange plummaige—Pauper sum ego* Josquin f. 89'-90

1. *Bibliorum Sacrorum...Nova editio* reads "sum et" in place of "autem."

82. *O florens rosa* (Johannes Ghiselin) f. 90'-92

1. This composition is without ascription in Florence 2439. It is attributed to Ghiselin in Petrucci, *Motetti A*, and St. Gall 463.

2. Signature is ¢ in Florence 2439; C in Petrucci, *Motetti A*.

3. $\frac{6}{4}$ in Florence 2439; $\frac{3}{2}$ in Petrucci, *Motetti A*.

4. ¢ in Florence 2439 and Petrucci, *Motetti A*.

5. $\frac{3}{1}$ in Florence 2439; $\frac{3}{2}$ in Petrucci, *Motetti A*.

6. $\frac{1}{3}$ in Florence 2439; ¢ in Petrucci, *Motetti A*.

7. $\frac{3}{2}$ in Florence 2439 and Petrucci, *Motetti A*.

8. $\frac{1}{3}$ in Florence 2439; ¢ in Petrucci, *Motetti A*.

9. $\frac{2}{8}$ in Florence 2439; no sign in Petrucci, *Motetti A*.

10. D minim in Florence 2439; correction after Petrucci, *Motetti A*.

83. *Anima mea liquefacta est* Ghiseling f. 92'-94

1. Long in each part in Florence 2439.

2. *Bibliorum Sacrorum...Nova editio* shows the word "meo" before "quia amore."

85. *Si dormiero* Rue f. 96'-98

1. The section at mm. 63:2-65:4 is written a third lower in Florence 2439; correction after Vienna 18810.

86. *Cum audisset Job* Cornelius Rigo de Bergis f. 98'-99

1. Breve in *superius* and *contra* in Florence 2439; breve in *superius*, long in *contra* in St. Gall 462.

2. Long in each part in Florence 2439; breve with corona in *superius* and *tenor*, long in *contra* in St. Gall 462.